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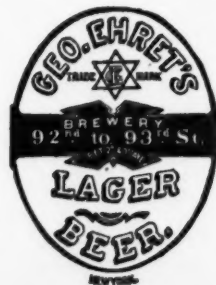
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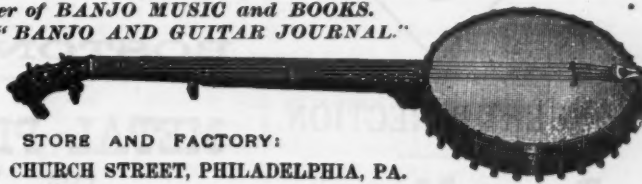
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No. 751

NEW YORK WEDNESDAY, AUGUST 1, 1894.

**A**N excellent portrait of Charles Marie Widor, the celebrated French organist and composer, is presented in this issue.

**T**HE final competition for the Steinway grand piano, presented by Sir Augustus Harris to the Guildhall School of Music, took place yesterday, the examiners being Mr. J. L. Shedlock and Mr. Hermann Klein. Twelve competitors were admitted to this final test, and the prize was awarded to Miss Augusta Foster, Mr. Francis Davey being highly commended. —London "Daily News," July 19.

**C**OUNT TOLSTOI has written the libretto to an opera in which he gives expression to his well-known views on the brandy question. The piece has the poetic title, "The Brandy Distiller." A lady is the composer of the music and the first representations have already taken place in Russia. The "Mujiks," for whose benefit the work was written, have not shown any appreciation of Tolstoi's efforts.

## WAGNER'S "TANNHÄUSER."

**A**S Kroll's establishment in Berlin has now entered the second half of a century since it opened as a place of amusement; it is remembered that Wagner's "Tannhäuser" was to be produced there first, and that at the beginning of the fifties everything had been prepared to that end. The following is a letter from Liszt to a friend who was to be the musical director of the occasion at Kroll's.

"HONORED SIR—By a letter received to-day, R. Wagner informs me of your plan to produce, at no distant date, at Kroll's Garden, 'Tannhäuser.' I make free to wish you the best luck, and will rejoice to learn of a favorable result. The intimate knowledge which I have obtained these last past years of Wagner's works has convinced me that 'Tannhäuser' and 'Lohengrin' whenever produced with the proper understanding and artistic enthusiasm which

these works arouse, these superb creations must have an extraordinary and inspiring effect on the public.

"There is in it so much undeniable and unflinching mental power which can only be stemmed by faulty musical or dramatic presentation, and as you are well versed in regard to Wagner's purposes, and as he informs me that you are acknowledged as one of his 'enthusiastic apostles' there cannot be any doubt of the result of the Berlin representation of 'Tannhäuser' under your leadership.

"Accept, dear sir, the assurance of my distinguished respect and sympathy.

"Your friendly and devoted

"FR. LISZT."

## THE CARNARVON EISTEDDFOD.

**T**HIS great Welsh festival was held at Carnarvon, July 10, 11 and 12, the Prince of Wales being present. The musical gifts of the Welsh people are well known, and it is noteworthy that a large proportion of the male singers in England are of Welsh race, such as Mr. Lloyd, Mr. Ffrangcon Davies, Mr. Watkin Mills and others. We subjoin an extract from the "St. James' Gazette" on the choral singing:

On Tuesday morning the national Eisteddfod was opened and the proceedings were certainly not lacking in dignity. Mr. Lewis Morris took the chair, and had ranged behind him a picturesque group of bards in their light blue robes, Ovates in green, and Druids in white. In the centre of the group sat the venerable Archdruid Clwydfardd, whose flowing white locks were surmounted by a tall black mitre bordered with gold, and whose age is estimated at anything between ninety-five and nine hundred. A fanfare of silver trumpets, mysterious words in the unknown tongue, and the applause of the audience signified that all was in due order. Then began the stream of competitions in solo singing, harp, piano, and violin playing, and chorus singing, which has lasted uninterruptedly for four days.

To realize for the first time the marvelous power of tone, the artistic expression, the obedience to the conductor's every hint of light and shade that distinguishes the great Welsh choirs is a treat not easily forgotten. The audience are musical to the finger tips, too. No matter that the winners of the most important choral competition came from Rhymney, in South Wales; the conclusion of their magnificent performance evoked cheers of delight from the body of the hall, while the critical analysis of the singing given by the judges when announcing their award was listened to in breathless silence, and their decision ratified by an audience that not only believed but knew that it was a just one. The chief adjudicator was an Englishman, Mr. Alfred Caldicott, whose extremely lucid explanations, delivered by special favor in the Saxon tongue were always most cordially received.

Perhaps the musical contest most racy of the soil is what is called Penillion singing. Four men are placed before the audience; a harper is then introduced, who begins to play on the harp whatever theme takes his fancy. Each of the singers in turn has to extemporize verses on a subject announced to them and at the same time to extemporize in singing a tune that will harmonize with the harper's tune without following it note for note. To add to all this the unfortunate competitor is expected to be funny, and crack jokes at the audience and his fellow sufferers. One very old man and three young ones indulged in this complicated intellectual exercise much to the delight and amusement of the majority of listeners, who of course understood what they were sparring about. The old man was most self-possessed, but was I believe beaten on the post by a particularly brilliant coup on the part of one of the juniors.

## BRUNEAU ON MODERN OPERA.

**T**HE composer of "L'Attaque du Moulin," Brunéau, who, by the way, succeeded the lamented Victor Wilder as the music critic of "Gil Blas," submitted to the inevitable in London, and an interview with him was published lately in the "Pall Mall Gazette." This interview is of lively interest to all lovers and students of opera.

"The main idea, my idea, of a théâtre vivant is to select first of all a series of incidents in modern life for musical treatment. In my particular case I propose never to touch a subject that should not be, in point of time or space, within the immediate reach of the present generation; and further, I will treat only incidents which I have lived myself. \* \* \* What are the means through which I propose to escape from convention? The means I have used until now: absolute freedom in treating lyric declamation—and, mind you, the future of lyric drama lies in this thesis. Wagner has introduced it, and nobody of his race can go beyond what he has achieved in this respect alone; but not all his methods are compatible with the genius of our race. We in France love concision and clearness above all—'concision et clarté' is the watchword of every artist with us; and this I endeavor to apply in my own domain, taking from Wagner what I think absolutely indispensable for the highest expression of drama and music combined—that is to say, the symphonic treatment of representative themes. Does not this become convention again? Yes and no. But we must bear in mind that a theatrical representation is conventional in its very essence, and that in music we cannot get away from recognized forms of expression.

"Though we all want to get away from old for-

mulas, such as set airs, ensembles, duets, &c., still where all these are logically needed they may and ought to be used. For instance, there is in the 'Attaque du Moulin' a song for a sentinel on duty. An objection was taken to this: 'A sentinel on duty does not sing,' I was told. Very well; but in the first instance I am not sure that this is so, and in the second, that is how I understand the situation. Here is this man on duty, but also on the eve of a battle; what more natural than that his thoughts wander homeward to his mother, to his sweetheart? Why then should not he—on the stage—express these thoughts in a tongue expressly created for the spectacle in which he takes part? All one has to consider here is: Does this music of his retard the action? It does not; and whatever does not retard the moving of events, and can be supposed to be logically admissible, may be used as a perfectly legitimate device. I shall not hesitate to make twenty people sing independent melodies at the same time if the situation will demand it. Of course I must then find the true musical expression for every sentiment commented. I have my own way of inventing the melodic steps for the written phrases of the dialogue I am setting to music; I repeat and declaim the words very loud, and I endeavor to catch the natural inflections of the voice. Hence what you have called 'les contournements mélodiques' of Brunéau; I do twist the melody rather unexpectedly for the ear, but this only in imitation of natural speech. For what is song if not speech writ large?

"My opinion of the new Italian movement? I do not know enough about it. Mascagni seems to me to possess a keen sense of the theatre, but I entirely disagree with his method of expression and I do not understand his aims. But theatrical Italy means to me one man, the greatest and the youngest of us all—Verdi. Only when you get me on to this topic I shall never cease, for I have for the glorious composer of 'Falstaff' the most profound admiration."

## ITALIAN MUSIC IN FRANCE.

**J**ULIEN TIERSOT, in the "Ménestrel," has written very interesting articles on the relations between the first French Republic and music, entitled "Les Fêtes de la Révolution Française." His last article on this subject is highly interesting, inasmuch as it gives plausible reasons for the predominance of Italian music and musicians over those of France, which lasted for over fifty years.

Bonaparte, before he had changed to "Napoleon" and while general-in-chief of the French armies, was rehearsing as a future emperor and imposed his will on his surroundings whenever he found an occasion to do so. He was extremely jealous of the glory or glorification of others—he could not bear any light that might possibly dim his own, which to be sure was shining at that time with the greatest brilliancy.

General Hoche was dead, and this being the case Bonaparte had no reason to be jealous of the funeral festivities which were proposed in honor of the dead hero; on the contrary, placing himself at the head of the movement, he ordered Paisiello, who was at the time maître de chapelle of the King of Sicily, to write a funeral hymn. The conqueror of Arcole and Rivoli, with great tact associated himself with all the festivities the Republic ordered from time to time, and they were held not only in France, but wherever the French armies had a foothold. They had even celebrated the anniversary of September 22 (the foundation of the Republic) in Egypt. Bonaparte returned from Italy to Paris, bringing with him a copy of the hymn for the Conservatory.

This is the exact title: On the outside cover the name of the author and underneath it: "Overture o sinfonia." Then the title:

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## SICILIANE.

ALL' OCCASIONE DELLA MORTE DEL FU GENERALE HOCHÉ, CERCATAGLI DAL SGR. GENERALE IN CAPITALE BUONAPARTE.

The ideas expressed in this music, after a short prelude, which expresses the surprise at the announcement of the death of the above General, are the result of a military funeral march, which each time it is taken up again produces the different feelings of pain, despair, confusion, sorrow, agitation, affliction, complaint, prostration, all sentiments analogous of the said loss.

NAPLES, November 11, 1797.

Underneath this is written in a firm hand:

Given to the Conservatory of Music by the Citizen Buonaparte.

This piece has a history. Amid great festivities given in honor of his return from Italy, Bonaparte



asked that Paisiello's hymn should be performed. It may here be said that Bonaparte had a decided leaning for Italian music and musicians, though he knew nothing of the art. On receipt of the demand Sarette and the committee of the Conservatory, with an intention meant to be courteous and patriotic and to show what French musicians were able to do, put also on the program several products from the teachers of the institution, among which "Hymne Funèbre pour la mort du général Hoche," by Cherubini.

It appears that they missed their effect completely and Bonaparte showed his displeasure by inviting Cherubini to inform him that the greatest composer of the times was Paisiello. He added that the next greatest was Zingarelli, and making a military right about face the Napoleon of the future left Cherubini standing in greatest surprise. Present were also Méhul, Lesueur, Gossec and old Grétry, the glory of the French nation, who listened with due deference to this decree. They knew now what their standing was to be in the future and that they did not count for anything with Paisiello first and Zingarelli second in the esteem of the ruling spirit of the Republic. Cherubini (who was by reason of sojourn and affiliation considered as a French citizen) having been singled out for the insult, was the only one who had something to say, and did not receive the verdict with the proper submission. He murmured, "Let pass Paisiello, but Zingarelli!" For this he was in disgrace as long as Napoleon's power lasted.

The master had spoken, and as his power increased the Italian music invaded the land and became exclusive.

It was deplorable for France, and it is plain that the first manifestations of this tendency were the outcome of the rivalry between the two funeral hymns in honor of Hoche.

#### THE DRUMS OF THE CONGO.

WE translate the following article from "L'Écho Musical."

"The drum is the musical instrument par excellence among the negroes. At the Congo there is no assembly, no ceremony, no function whatever which is not accompanied with the drum. It is this instrument which plays the most important part in war and peace, in birth and death, in rejoicing or mourning, in dance or burial. When it is played in a certain way it serves as a means of telegraphic communication, and renders it possible in difficult times to transmit messages for a long distance.

"This instrument is to be found in the most diverse forms. There are some which are quite small, others which exceed a man's height. The frame is made of pieces of wood fastened together, or of the hollowed trunk of a tree. The skin of a wild animal or cow, or thin board, does duty as a resonant surface. Some drums are fashioned into shapes which are really artistic. That which is in use in the basin of the Kassai has the form of an enormous bottle, and the skin is fixed by means of thin strips of leather on a trunk which has been hollowed by fire.

"The drum often possesses an astounding sonority. M. Woerner in 1886 heard the sound of the military drums of the Aruwimi at a distance of more than 2 miles. 'Day and night,' he writes, 'the sound of drums is heard, which showed that the tribe was at war.'

"When the traveler in Africa hears drums during the night, he can always tell whether he may expect war on the next day. When the instrument is struck in a plaintive manner and with 'floriture,' there is nothing to fear; the natives are only having a dance. But if the sound of the drum is slow, sonorous, and the accent well marked, it is a sign that preparations are being made for war on the morrow. When Stanley went down the Congo for the first time, he was often annoyed by the horrible drum, the sound of which accompanied him for whole weeks as the Lady Alice went down the river. The war drum of the tribes of the Stanley Falls and the Aruwimi is put down near the chief's hut, and is only beaten at his command. It is also used as a means of communication. It is beaten in different places according to the nature of the news or the signal which it is desired to give, 'and thus,' says the celebrated traveler, 'the drum speaks to the initiated a language as intelligible as the human voice.' In this manner all of the islands learn, hour by hour, what is going on elsewhere.

"The use of the drum is also one of the most usual ways by which sorcerers impose on their credulous

spectators. One day at Bangala Coquilhat was attracted by a sudden tumult. He ran up to the hut of a young man who was dying, and whom they were trying to save by singing dance tunes and by a deafening beating of the drums. In Belgium they put down straw to deaden the sound; in Africa they do just the contrary. \* \* \* The funniest thing about it was that the young man got better!

"The drum is also employed in exorcisms, and it plays an important part in obtaining from the spirits success in war.

"On evenings when the moon shines brightly or when it is fine the native youths organize dances. The instrumental music consists of the beating of drums with a well marked accent, sometimes slowly, at others quickly; now slackening only to start off again with a sudden outburst. The dancers accompany with songs. One side of the drum is beaten with a little stick, the other they tap with the palm of the hand. At the exciting portions of the dances the drums are struck in a frenzied manner, with jerks increasing in rapidity, and at the final galop there reigns a fearful, ill-sounding noise of voices, little bells, gongs and howls, while the drums always provide the accompaniment."

#### ABOUT PIANO TOUCH.

THE following replies to Mr. B. J. Lang's arguments at the M. T. N. A. meeting on the subject of piano touch appeared in the Boston "Transcript," July 21:

I read in the "Sunday Herald" of July 15 an article entitled "Touch in Piano Playing," claiming to be an authoritative statement by Mr. J. B. Lang. I wish to correct Mr. Lang with regard to the title of this article. His "authority" is on a subject which does not relate to piano "touch," rather to the mechanism of the piano. He is again desirous of proving to pianists of how great importance and practical help "a knowledge of the mechanism which they set in motion in playing the piano" would be. He dwells upon every part of the mechanism—except the keyboard! Why should he neglect this most important part of the whole piano, when a pianist has no use for any part but this and the pedals? From Sebastian Bach down to the latest composer, if he possesses ordinary intelligence, one and all must admit that although he were to study the mechanism of the piano from now until the end of the world, and were to acquire a complete knowledge of its workings, it would not; by one iota, enable him to produce quality of tone when he sits down to play. There has already been far too much time spent in mechanical thinking, talking and working with regard to the piano. It takes long enough to learn to play musically, through artistic and properly directed study; but what artistic results would we have in the future from pianists if they were to spend their time in diving still farther into that terrible obstacle to piano playing—its mechanism? Was any human being ever known to play the better for a knowledge of this?

As I wish to make myself transparently clear in this matter, I will ask my readers a few questions. Did anyone ever know a musical player to be thinking of the mechanism which he put in motion while he was playing? Did anyone ever know an artist to give this thought one moment's consideration? If you are master of the keys and pedals, what need to know the mechanism?

Indeed the whole mechanism is a servant at your command when you are master of the keyboard. The anti-artists go even so far now as to speak of the necessity of coaxing and drawing out your tone. But let us halt right here, for it is right here that they are at fault. Does anyone suppose for an instant that if they knew how to coax and draw out tone, instead of pounding it out, they would look for the secret of it in the mechanism of the piano. No one has ever found it there. One may learn all about the pedal, the key, the hammer and the rest of it, and when he has learned it he is farther from the point than ever, for he hasn't learned how to use them. Much trouble would be avoided if persons who do not understand anything about "touch" and "quality of tone" would not talk about it. But they are just the ones who do most of the talking, often resorting, as ignorance will, to polysyllabic phraseology to enforce their assertions. This sounds very fine to a certain kind of ear; but when one begins to sift the ashes for the coals he is disappointed in not finding any. Now why does he not find any? Because there are none there!

People who place the mechanical above the artistic, and who can detect no more difference between music and noise than can a log of wood, would do the world a charitable kindness in letting the piano alone. For whom were the hand organ and that musical firework, the piano mécanique, invented, if not for such as these? It must be for these people also that the anti-artists display their mechanical ideas. The use of the middle pedal, where there are three, is entirely superfluous, having the same effect as no pedal at all. The majority of piano students are not

over musical; nevertheless, they can be educated to a great extent, by proper instruction, to do fine and musical, if not emotional playing; to do in fact the highest and best of which they are capable, and in cases of more talent, to produce that wonderful essence, that mysterious charmer of the soul, "quality of tone." Quality of tone is the means through which an artist expresses the feeling and thought which are beyond words. The reason one feels it and joys in it is because it expresses one's own soul, which responds to it. Thus it will be readily seen that the nature which does not possess musical refinement does not perceive quality in tone. Truly Expression is a gift of the gods, and is rare. Only the poets have it, for it is only the poets who give us expression, whether in words, painting, singing or playing.

How many people appreciate a painting by Raphael? How many so-called artists appreciate such a work as the Venus of Milo? Only those whose sensibilities are expressed by these poems wrought in marble, paint or music appreciate them. Thus "quality of tone" is poetry, and it is only the poets who produce it—say what you will. It is only the poets who have the loving perseverance to work for years, slowly, patiently acquiring the power to express their souls through their fingers, on an instrument which in the years to come will not be thought of as mechanical.

You who believe in this mechanical study, do you know anything about producing quality of tone? Have you learned, while busy in the strings and hammers, how to express yourself on those little white keys? I might as well ask a dressmaker if the knowledge of how wool is spun would enable her to make a better garment. If you want music, study music! Learn what wonderful things those fingers of yours can do with the kind of work that Rubinstein and Paderewski have done. If you want mechanics, go to piano builders, but remember that they cannot teach you how to acquire quality of tone, and that they cannot produce it themselves. Do you suppose an artist thinks or cares about the mechanism of the piano?

Art is the last thing in this world which will be understood, and the thing against which anti-artists will fight till they die. May I live to see the day when common sense appeals to mankind! MRS. WM. H. SHERWOOD.

#### A QUERY FOR MR. LANG.

Under the caption "Touch in Piano Playing" the "Herald" of Sunday, July 15, contained an article by Mr. B. J. Lang, which may be taken as in a sense a résumé of a paper on the subject read by him at the last annual meeting of the Music Teachers' National Convention in Saratoga. From this article of Mr. Lang's I here quote the following:

In our day it is rare to find the pianist whose acquaintance with his instrument goes beyond its keyboard. \* \* \* I do not deny that where emotion and ability of the right sort exist the greatest normal possibilities of the present instruments are brought out, but I do declare that this is almost invariably accomplished without enough intelligence regarding the means employed. The emotion of the player and the reaction upon himself of what he produces is too often the beginning and end of the matter. Proof of all this is to be found in the stormy objection to the assertion that *by pressing an individual key one can get only variety in quantity of tone, but never variety in quality.*

The italics in the above quoted passage are my own. I cannot quite make out from the rest of the article whether or not Mr. Lang really makes the assertion italicized above, the "stormy objection" to which from many quarters is sufficiently well known by this time. I should like to ask Mr. Lang fairly and squarely to answer the following question, "Yes" or "No": Is it physically possible with a first-class modern concert grand in first-rate concert condition to vary or otherwise modify the quality of tone without varying the quantity simply by varying the manner of striking, pushing down or otherwise depressing an individual key? Were our English term "touch" less vague—as definite, for instance, as the German "Anschlag"—this question would be synonymous with "Can variety in quality of tone be produced simply by employing various methods of touch?" But our common English term "touch" has become so intimately associated with considerations of legato and staccato, sostenuto and the opposite, which have nothing to do with the initial downward impetus given the key by the finger, that I prefer putting the question in the more complicated and exact form which I have chosen. If Mr. Lang will answer it categorically it will help all interested in the discussion by letting them know unmistakably just what his opinion on the subject is; and surely no one is more competent to give an authoritative opinion on this question than he.

WILLIAM F. APTHORP.

The following, by Mr. B. E. Woolf, appeared in the Boston "Saturday Evening Gazette" July 21:

There has been of late much discussion anent the possibilities of piano touch in connection with quality of tone. By some it is advocated that a piano key can be made to do something that it is not generally called upon to do, by "caressing it, pressing it, persuading it, as it were." In fact, Mr. B. J. Lang seems to believe that this caressing, pressing and persuading can be applied to a piano key with successful results. And yet the end and aim of a piano



key is to cause a hammer to strike a string. The whole mechanism of the key is devoted to that purpose and to that only. When the hammer has struck the string and caused it to sound its object is fully accomplished. The key may be touched with various degrees of force, and the string answers with a volume of tone proportionate to the force that has caused it to sound. It requires no very profound thought to decide that all the caressing, pressing and persuading that precede setting the key in motion can have no possible effect on the concussion of the hammer with the string.

All that touch can do in this connection is to produce a certain quantity of tone. It cannot exercise any influence on the quality except by making it harsh through too much violence, or thin through too little force; or the absence of a legato touch may deprive the tone of a singing quality. It is a purely mechanical operation, and it stands to reason that all that precedes the actual setting the key in motion goes for nothing, as far as caressing and persuading are concerned. When an organ player touches a key and admits the wind into a pipe, he has done all that he can do in the production of tone; and if he were to caress and press and persuade the key for hours he could not influence the quality of the tone produced. The contact of the hammer with the piano string is relatively the same, except for the varying degrees of force with which it can be struck and the varying volumes of tone that respond.

There are piano players who seem to think that even after the string is struck they can influence the quality of tone, and hence we see performers holding down the key and imparting a tremulous motion to the hand, after the fashion of a cello player. Of course it is absurd; for after the string is struck all that can be done has been done, and all that follows is useless, because the key is only a means to an end, and so the end is the tone brought from the string. So it is before the tone is sounded. There is absolutely nothing between the moment the key is struck and the required volume of tone is produced but the motion of the hammer. One may as well speak of caressing, pressing and persuading a clarinet key. Every gradation of tone produced on the piano results from the degree of force applied to the key by the impelling finger. The quality of tone rests with the piano itself, influenced more or less by the skillful and intelligent use of the pedals.

We recognize fully the importance of touch in piano playing, and we recognize also that the varieties of touch are almost infinite; but we have yet to experience a touch that can caress an ivory key attached to one end of a lever, and impart the caress to the hammer and thence to the string. The caress ceases the moment the key is set in motion to fulfill its purely mechanical office. It is simply a matter of motion, of primitive cause and effect. A caress could no more travel from the ivory to the string than could a sigh. It is somewhat singular that Mr. Lang has not exemplified in his own playing and in that of the pianists whom he has taught that it is possible to influence the quality of piano tone by piano touch. It is true that his theory may be one that has only been evolved by him at a very recent date, in which case we shall look forward with eager interest to the time when he shall succeed in the somewhat difficult task of achieving the impossible.

Space just now forbids us dealing with this interesting subject in extenso, so we will deal with it in the near future.

#### A WAGNER LETTER.

AMONG the letters of Richard Wagner written in Paris in 1841 is the following, showing a vein of humor and satire—not an unusual or unknown trait in the master's character:

But even at the Comic Opera do tragical events take place. Quite recently an opera text of Scribe's brought one composer to the brink of the grave and really thrust another into it. Think on't!—an opera text made by Scribe in two days! What a crushing colossus must Scribe's genius be! The facts are worth noting. There exists a composer, Clapisson by name; to him, by heaven's favor, was a Scribean text book meted out. In accordance with a beautiful custom of the Parisian directors, Clapisson had to pledge himself to deliver the finished score by a certain hard fixed day on penalty of a fine of 30,000 frs. He gazed in wonder at the text book, pondered things unheard, and conceived no less a notion than of composing an original music; then he fell into gloomy brooding on some comic scene or other, and grew ill.

The director stepped to the bedside of the haggard, wasted man, and resolved to save him from a certain death, inasmuch as he released him from his contract and took the fateful text away. Clapisson sprang to his feet for very joy, composed two quadrilles and a romance, and grew well as a fish in water. But there existed another composer, and he was called Monpou; on him fell the call of the elect. Monpou had already made some daring flights to biblical regions, composed a "chaste Susannah;" there was the very man for getting through the job. In valorous mood he took up Clapisson's engagements and began set Scribe's text to music. Yet the more he composed the more he, too, was seized with rage to make original music—he thought and thought—no inspiration came!

The unhappy wretch decided on a taste of ardent spirits—he tasted—pondered, and—fell ill! But to his aid there came not the director—the terrible text remained in his hands—the contract weighed him down—and he succumbed—he died! Is this not a moving tale? If that sort of thing continues, Scribe will soon have murdered all the younger French composers; since then he is said to have handed in eight full blown operas—who is going to com-

pose them? Finally the mortal text has been given to Halévy. This was the best way out of the difficulty, for whoever sees Halévy's thickset body, sturdy fist may comprehend that Scribe's text will never do him hurt; soon we shall see the new opera and learn where sat the mischief.

PICCINI was doubtless the most prolific composer of all times. He wrote 134 operas, of which "La Bella Figliuola" might be worth a reproduction now. Alessandro Scarlatti comes next. He wrote 117 operas, 2,000 cantatas, 400 madrigals and a numberless lot of small pieces. Among opera composers Keyser (1694-1734) follows with 100 operas, and Donizetti with sixty-four. Donizetti, it is said, required but six weeks to write an opera.

## RACONTEUR

### MOONLIGHT.

Your soul is as a moonlit landscape fair  
Peopled with maskers delicate and dim,  
That play on lutes and dance and have an air  
Of being sad in their fantastic trim.

The while they celebrate in minor strain  
Triumphant love, effective enterprise,  
They have an air of knowing all is vain—  
And through the quiet moonlight their songs rise.

The melancholy moonlight, sweet and lone,  
That makes to dream the birds upon the tree,  
And in their polished basins of white stone  
The fountains tall to sob with ecstasy.

—From the French of Paul Verlaine, by  
Gertrude Hall, in "The Chapbook."

OF all the painful things in this world I know of few comparable to sitting down deliberately to write a death notice of a dear friend. Otto Oesterle has not been with us frequently for the past twelve months, so that his friends were not quite prepared for the sudden announcement of his death last week. One of the loveliest boys that ever trod the stones of Gotham, a young man, admirably gifted, sensitive, modest, sweet-tempered and largely tolerant of the faults and failings of his associates. He inherited such a nice sense of tact that he never trod on one's mental corns; but arouse him and he told you the truth in no uncertain tones. He bore without a murmur calumny, and with his nerves sick, his surety of touch failing him, he preserved a dignified reticence to the last. Ah, me! it is sad to see a young man taken away before his talents had actually blossomed. Otto was one of the best flutists in the musical world. What a marvelous attack, what a brilliant style, what a mellow tone he had! I remember him ten years ago in the Thomas Orchestra when the "old man" was so proud of him. With Schreurs, the clarinetist, he played Saint-Saëns' agreeable "Tarentella" for flute and clarinet. What success the two young artists had!

I never realized that Otto was losing his steady fingers until one night under Frank Van der Stucken he slipped up in the overture to the "Midsummer's Night Dream." I stared aghast at Krehbiel, for we knew his dainty, delicate, poetic phrasing so well in Mendelssohn's masterwork. It was the beginning of the end. The poor boy was sick, nervous, overworked, even fearful of his own powers, for his artistic conscience was great. He became morbid about playing in public, and I well recall the last time I saw him, and in Union Square Park, he seemed cheerful and hopeful. He spoke of resuming active work in the fall; but, alas! it is over. Of the underhand spirit manifested by some toward this talented, lovable artist I will say naught. Such behavior brings its own reward. In both the Thomas and Seidl orchestras Oesterle was liked and respected, and his class at the National Conservatory were devoted to him. I mind me well of the old set at Lienau's—Victor Herbert, Otto Oesterle, Max Bendix, Otto Floersheim, Bob Thallon, Sternberg and Joseffy—all scattered like the fallen leaves of the sere autumn. Ou sont les neiges d'antan? An artist and a gentleman is dead: Ave atque vale!

Maurice Maeterlinck has written three new little plays to be acted by marionettes. In one, "Intérieur," a family are visible through a window, seated about the evening lamp. In the garden are two men, trying to hit upon the gentlest way of breaking the news that a member of the family circle has just been drowned. The plays are said to be full of subtle thoughts; for instance, when one of the two men in the garden suggests that the breaking of the sad tidings would best be deferred till morning, the other

responds: "What would they say to us to-morrow? Misfortune makes us jealous; those upon whom it has fallen wish to know it before strangers. They do not like the knowledge to remain in alien hands; we seem to have robbed them of something."

Montariol, who was called a celebrated tenor in the cablegrams, and who died last week in France, was really not celebrated at all. In fact, outside of one or two rôles he was distinctly bad. He was a pleasant looking young man and sang in the Metropolitan Opera House a season ago. He was bad as "Lohengrin" and very bad as "Faust," but surprised us by a rather taking performance of "David" in "The Meistersinger." He was quite a young man and seemingly delicate.

Emma Calvé was very much run down physically, as the phrase goes, before she left New York. The season was an exhausting one for the vivacious Frenchwoman, who taxed herself to the utmost to please her many admirers. The climate, the excitement and the novelty of being literally worshiped—for she never had such a success as her American one—all scored heavily on her impressionable and supersensitive nature. She literally burned the candle at both ends, and in the middle, too, and the row with Eames and the subsequent esclandre just about brought her to her bed, a sick-nerved, hysterical woman. And then, too, her previous career in Europe was not of the sort calculated to allay any neurasthenic tendencies.

I don't think that I ever told you of the Mascagni affair which happened some years ago. Calvé, then a lean, brown, Semitic looking creature with burning eyes and comparatively unknown, attracted Mascagni's attention. He, too, had not achieved fame, and he had in his portfolio the sketches of several operas. Arrigo Boito, the famous composer and Verdi's librettist, knew of Mascagni's gifts, and Ponchielli, his master, predicted big things for him. Yet Sonzogno, the Milanese publisher, then the master of the musical situation in Italy, would not publish or particularly aid the young fellow. Sonzogno is rich, very rich, for an Italian, and he always has at his heels a batch of talented and improvident young composerlings, to whom he deigns occasionally to throw a crumb of pecuniary comfort. But he vouchsafed no such crumbs to the baker's son.

Then Calvé appeared on the scene. She met Mascagni, and an electric spark was immediately kindled. They both loved as if it was their last week on earth, and that means much for two ardent artistic temperaments. Enter Plutus on the scene. It was Sonzogno, and in his withered veins blood coursed more sprightly after he had peered into the dark, animal-like eyes of Calvé. But Emma looked neither to the right nor to the left. He saw Mascagni, and he, shrewd, clever man, saw his chance, and made his calculations accordingly. It was a true bit of Italian comedy.

The prize, a bit of bait, was offered for the best one act opera by the wily Sonzogno, and Mascagni was ready. He had some of the native velocity of the Rev. Rabbi Hammerstein, and his "Cavalleria Rusticana" was finished with suspicious celerity. I say suspicious advisedly, for, in common with many, I do not believe in the yarns spun about the speed with which the popular work was written. Fertility and rapidity in musical diction are, I know, qualities ascribed to many Italian composers, but there is so much humbuggery practiced in matters of this sort that I take all such travelers' tales with an adequate grain of salt.

However, to make a short story very long, the opera was finished and won the prize, and was produced, and Calvé got the part of her life. But it was followed by a severance of all ties with Mascagni, while Sonzogno installed her in a villa, and her name and fame soon began to spread.

But Calvé was fickle. When she went up to Paris, she was a lyric candle about which furiously hovered many singed masculine moths. She kept her head, however, and mighty was the hay she raked in while on high shone the sun of popular favor. She is not a great singer, nor yet a great actress, but she is a rare



combination—a singing actress. Sonzogno forced her to study Duse and her methods nightly. Calvé followed her about from place to place, and appropriated and assimilated her manner, although in this artistic transference there was a distinct loss—an absence of the rich, subtle flavor of the original. Calvé's is a coarser, a more sensual nature than Duse's. She is cast in commoner mold. She is fiery, she has a fierce, passionate temperament, but she lacks in finesse, in delicacy of touch, all of which we soon discovered last season, despite the glamour thrown over her work by her superlatively magnetic individuality.

She met her fate in Henri Cain, a young and promising painter of Paris. Cain is not so well known to the artistic world as Calvé would have one believe. He has exhibited in the old and new Salons, but not with any marked success, and he wrote the libretto for Massenet's "La Navarraise," the fifty minute opera in which Calvé is now singing with much success in London. This also is said to be clever, but not remarkable. In a word, M. Cain is a talented, ready witted young man, and Calvé worships him.

You have heard all about the phonographic messages they exchanged weekly when the cruel wide waste of waters kept them apart last winter, but I hear from some people who know the inner workings of the affair that the love was altogether one sided. Cain had not been inconsolable while Calvé was in America reaping fame and shekels, and when the singer landed at Havre, panting for Paris and her jeune homme, she met a chilling deputation of friends, who tried to persuade her to go to London instead of Paris. Henri would join her there, &c., and a lot of other excuses that threw her into a paroxysm of rage. She went to Paris, and a stormy scene occurred, out of which emerged M. Cain a weaker and meeker man. Calvé had triumphed, and for the first time.

But it had not always been so. A friend of Calvé's, whom I shall style Mme. G., was suddenly invaded in her apartments one afternoon a year ago by the singer, who strode up and down like a crazy creature. In agitated accents, between sobs, she told her friend her story. "Look!" she exclaimed. "Voilà!" and she torn open her dress in front. "See, he struck me and called me vile names. I will kill him. The beast! oh, the beast!" Then her friend tried to calm her, and more people coming in they pacified the lacerated feelings of the singer. Tea being served, it further soothed her, and it was decided in solemn conclave that she must separate then and there from the brute who struck her. Frenchwomen are very serious about these affairs. It was so decided. She consented and the future was mapped out. Never, never, she exclaimed, would she see the wretch again. But about 5 o'clock she began to pace the apartment like a caged hyena. Finally, after being questioned, she burst out in an uncontrollable access of anguish: "But it is nearly 6 o'clock. My God, he will find no lights, no fire when he comes home! I can stand it no longer. My poor boy, he will be all alone!" And then she rushed away from her friends, hurled herself into a fiacre, drove home, and bursting into her apartment, she precipitated herself at his feet, crying aloud: "Forgive me, beat me, kill me if you will, but do not send me away again!"

Ah! Is it not wonderful to be young, to be an artist, and to love?

Zangwill, the popular author, of London, said in a recent interview that his hard fight for success has been one of his greatest advantages. "To know thoroughly and sympathize thoroughly with all ranks of society one must have passed through them all," he said. "A man can adapt himself to the ways of a wealthier, a more polite, a more intellectual society; but he cannot start there and in later life enter into the ways of the poor. To know how the poor live one must have lived one's earlier life, as I did, in poverty." He was born in London, but spent his childhood and youth in Bristol and Plymouth. Up to the age of fourteen he received his education at the Red Cross street school in Bristol, where he was regarded as a prodigy of learning by the bigger boys because he could read words of six syllables at a phenomenally early age. But this pinnacle of intellectual attainment was not high enough for the youthful Zangwill. No sooner did he get a place as a board school

teacher in the East End of London than he started to read by himself for a London degree. Before he was twenty-one Mr. Zangwill had passed all his examinations—with honors.

"Then," said Mr. Zangwill, "I was ready to begin. I regarded my examination and my degree as so many parerga. I felt confident that I could do something really good in literature—much more confident, indeed, than I feel now. For a time I had thoughts of becoming a professor of psychology. The study fascinated me; it does so still; and I have volumes of notes which one day I may work up into a book on the subject. Meanwhile I wrote 'The Premier and the Painter.' It was well reviewed, but it was not a great financial success."

This from the "Evening Sun."

Here is something for the lovers of the strange and the awful. Someone, a physician, tried the narcotizing effects of hasheesh and actually saw music. Listen to his story. It outvies Poe, De Quincey and Baudelaire in interest. After taking the drug and undergoing some peculiar sensations he heard music and it affected him this way:

"Sounds of music floated across the road to my ears. What instruments produced them I am unable to say, although I am familiar with the character of sound produced by all the ordinarily known instruments of the day. To my ears it was wonderful music, and was somewhere between the music of a thousand cellos and violins and the sound of a large, well trained choir in the distance. The music took the form of harmonies. There was no air, no melody, no idea of consecutive tune, but the power and grandeur of those softly played chords was something I can never forget. They sounded in the air sometimes; then, again, as if they were underground and reached my ears through a thousand little fissures in the surface of the earth.

"My friend could hear nothing. He led me away over what seemed an interminable distance, though it was actually not more than a hundred yards, and we went into the porch of St. John's Church, which stood close to my lodging house.

"To our surprise the church door was open and we went in. Evidently there was to be a service, for several pews were occupied, and a long way off—at least a third of a mile, it seemed—I saw the organist arranging his music before the organ.

"It was here that occurred for the first time the strangest hallucination hasheesh has ever produced in me, and at the same time the most fascinating and delightful.

"In a few moments I heard the creak of the hand worked bellows, and then the sound from the pipes, as the organist touched the upper keyboard with one of the softer stops.

"It was a fragment of Bach's Passion music my friend told me the next day, but I paid no attention to the name, because the sensations that I began to experience as soon as the music filled the air were too powerful and extraordinary to allow of anything else. Every note that was touched set up a vibration within my body that seemed to have its seat near that nerve centre in the stomach known as the solar plexus.

"Every group of notes, every chord and every pedal note started within my body a corresponding sensation of delicious and pleasure giving vibration that made me feel at the time that the music flowed from me and that my throbbing nerves and not the mere organ pipes were its source.

"The sensation is too complex and unusual to describe properly, and the pleasure, the ecstasy caused by it far too subtle to explain. But this was not all, for on gazing aloft I noticed curious circles, eddies and rings of undulating vibrations in the air above me, playing gently round the tops of the massive marble pillars and sweeping backward and forward by the painted windows and along the star spangled roof.

"It was then I realized for the first time, though not for the last by any means, the wonderful hasheesh illusion of seeing music. I saw the vibrations of the air that carried the beautiful organ music, and I had the further enhancement of feeling that it was I who was the source and the cause of both the sound and the sight. Wrapt in the novel delights of this fascinating sensation I sat for several hours, with my eyes fixed on the moving, living air.

"Then suddenly the music ceased and the undulations of the air became hardened—frozen, as it were,

into the architectural curves of the exquisitely molded and carved church roof.

"The music had solidified into the proportions of beautiful marble.

"Of all the pleasures of hasheesh this illusion of sound and sight was the one that caused me the keenest and deepest delight.

"The strange confusion of the senses which I learned to know later, and which enabled me to smell sights as well as see sounds, to feel sights as well as see feelings, was perhaps more peculiar; but nothing gave such novel and unalloyed sense of delight as the one I have briefly attempted to describe. The organ music had really lasted but a brief five minutes. It seemed to me hours.

"The only other peculiarity that attended me that night was when I left the church, or rather when my friend led me out. He said I was muttering to myself about palm trees, camels and Arabs.

"As I walked down that seemingly interminable aisle the ground was covered with pallid human faces. They were lying all over the matting that covered the ground and every third face was that of the woman with the bunch of grasses who had tried to murder me."

Yet I don't think that this curious experience will tempt me to indulge in the drug; but yet I cannot help asking myself whether the exotic stimulant does not give you a glimpse of reality.

Once a painter, notorious for plagiarisms, executed an historical picture in which every figure of importance was copied from some other artist, so that very little remained to himself. It was shown to Michael Angelo by a friend, who begged his opinion of it. "Excellent," said Angelo; "only at the Day of Judgment, when all bodies will resume their own limbs again, I do not know what will become of that historical painting—for there will be nothing left of it."

What a shaking up of old tunes there will be on the Day of Judgment! What a symphonic clangor and clashing of themes as they dart by looking for their creators! I can see Wagner, Schumann, Weber, Schubert, Beethoven, Mozart, Handel, Haydn, and even Bach, standing with open arms on the heights of Walhalla proudly awaiting to greet once more those flaming melodies they launched aeons before. And in the mist of the years are faintly outlined the forerunners of Bach, the early Flemish, the early Italian, the Gothic writers, and mayhap many melodies we believe modern will wing their way unerringly to these unknown masters; and before them the Greek, the Egyptian, the—alas! it is all a fearful circle, this Time, which serpentwise devours itself. It is we who are the ancients; but the moderns of long ago did everything, knew everything, as we will when the huge wheel swings around to its starting place. All is vanity, and nothing is worth the trouble. Let us lounge, laze and loil, while o'erhead the sun chases the wind after the shadows, and in the rustle of the trees listen to nature murmuring leafy benedictions. Or at night watch the new moon sailing its silvern shallop through the "roaring blue rivers" of the sky, while soft summer stars gaze meltingly as if to weep mistily. This is to live! All else is as the grand old Hebrew prophet uttered: "My soul beheld my life with weariness."

**Mme. Melba.**—Mme. Melba has signed a contract with the Opéra Comique, Paris, for the spring 1895, after her return from America. She will appear in "Manon" and "Étrole du Nord."

**Rome.**—Mme. Stolzmann, who has so ably managed the Teatro Argentina, in Rome, has renewed her lease for another three years. The repertory of the coming campaign will include "La Juive," "Les Huguenots," "Mefistofele," "Roméo et Juliette," "Aida," "Wally" (by Catalani) and a new opera, "Céleste." An extraordinary season is talked of, in which Mme. Adelina Patti is to sing.

**London.**—Sir Augustus Harris, the impresario of Covent Garden, has announced his intention to give opera through the provinces with part of his company, producing the three great successes of the past season—"Falstaff," "Navarraise" and "Mastersingers." Mr. Harris will prolong his season in London until July 28, and while he has given up the production of "Sapho" and "Damnation of Faust" he will give toward the end of this month the manuscript opera by Emile Bach, "The Lady of Langford." The principal rôles of this novelty will be sustained by Mme. Farnes and Messrs. Alvarez and Eduard de Reszké.





European Headquarters of THE MUSICAL COURIER,  
BERLIN W., 17 Linkstrasse, July 8, 1894.

**B**ERLIN has a summer opera, and one that, as Director Heinrich Morwitz at the time boldly proclaimed, would soon replace the old Kroll establishment. So far the Belle Alliance Théâtre has done nothing of the kind, and in fact so poor and provincial have the performances given there turned out to be that despite the many evenings of leisure which the *saison morte* affords I could not get myself to go there more than twice or three times.

At present the patent high C chest tenor, little Boetel, is holding forth there with his stale old repertory of "The Postilion of Lonjumeau," "Martha," and so forth; but even he seems to have lost his old powers of drawing the *confectionneuses* girls and their swains, or else these fashionably attired young ladies or their admirers have not any longer the price, cheap though it be, of paying to hear their little god. Times are bad in Germany, like everywhere else, and a supper is preferable to a high C if you happen to have only the two to choose from.

On Saturday of last week, however, I had cause to relent toward the Belle Alliance Théâtre and its director, the quondam husband of our own Mathilde Cotrelly. The reason was the very exciting announcement of two operatic novelties. You don't get brand new operas even, and of course one act ones, very often in midsummer, and so together with the rest of the brethren of the critical quill I wended my way to the sweltering theatre. In the cool garden adjoining the same the "Turkish Patrol" orchestra and the tinkling of beer glasses made some inviting preliminary and entr'act music; but these were only the more or less pleasing intermezzi of an evening of musical torture, the like of which I have happily not been called upon to endure all too often in a twenty years' career as music critic.

Well, to come to the point: The program offered first a "romantic opera" in one act by Emil Kaiser, entitled "The Song of the Witch," the libretto of which, based upon Wildenbruch's poem by that same name, was arranged by the composer. The only thing I remembered or ever knew about Kaiser is that he is an Austrian bandmaster, and that he has composed an opera, "The Trumpeter of Sackkingen," which the agile and enterprising Gustav Amberg about a decade ago tried to fake off on an unsuspecting New York Bowery public as the "Trumpeter of Sackkingen" at a time when Nessler's opera by that name was all the rage. Even the Bowery, "where they say such things and do such things," did not take kindly to Kaiser's demoralizing musical abomination of Scheffel's master poem, and I remember well that some of the people and not a few of the scribes who had been to the Amberg Theater went away shrugging their shoulders at the bad taste prevailing in Germany, for they were unaware of the fact that they had not heard Nessler's but Kaiser's "Trumpeter." Well, Nessler's is bad enough, but the Lord beware you of Kaiser's, and I hope He may also spare you the hearing of "The Witch's Song." Some of

the critics here who don't want to be hard upon summer opera, and who are afraid to be too disparaging anyhow, call the work *Kapellmeistermusik*. It would be too bad for the Kapellmeisters if they would all write such music, for they would surely in the end inevitably be killed by their own band, if they should not prefer to die by their own hand. "The Witch's Song" is rot, and not even rot "pur et simple," but impure and rather complicated—so complicated that none of those engaged in the performance last Saturday night seemed to know exactly what to do or what was wanted of him or her. Conductor Josef Wolf was beating time like one possessed; the orchestra did not obey, but played what they liked; the singers were for the most part horrible, including the heroine, Miss Maria Dosow, who disdained to conform to the pitch of the orchestra. Victor Riedel as the monk "Medardus" was as hoarse as a crow and appeared so brown, sear and old that he reminded me of a horse chestnut.

But please do not let all this detain you from reading Ernst von Wildenbruch's poem "Das Hexenlied," for it is very beautiful, albeit it is not in the least adapted or ever was intended for dramatic performance.

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Music of a far different but hardly much preferable sort is that of "Zamora," a music drama in one act by Adolf Stierlin. While Kaiser is vulgar, but by no means absolutely devoid of originality, Stierlin is a mere imitator and not even a skillful one. "You like Mascagni," he says to the public; "well, you shall have it," and he gives them Mascagni with a vengeance and alloyed with no small dose of Wagner of the early period, Meyerbeer and a few other public favorites. The result is not a happy one, for Stierlin, though he is the first basso of the Chemnitz Opera House, does not even know how to write for voices; his Wagnerian turns and some Mascagni harmonic progressions are repeated *ad nauseam*, and altogether the music of "Zamora" is a hodge-podge. The plot of the libretto is an absurdity, in as far as the credulity of the listener is taxed beyond the point of endurance, but the language is a bit poetical and the verses are not bad. Now imagine an "uninhabited island" in the Carribean Sea upon which "Gonsalvo de Oliva," a Portuguese navigator, is wrecked. He finds upon this "uninhabited" island "Zamora," a dusky beauty, who becomes more than a sister to him. After this happy event "Francesco de Vellamare," a sea captain who has on board his sister, "Valeria," who, by the way, is the wife of the wily "Gonsalvo," happens to land on this same "uninhabited" island. The dénouement is as easy as it is inevitable; the seafaring navigator follows duty and his first wife, and "Zamora" thrusts her father, "Theopa's," stiletto into her brown bosom, when this unhappy father happens to find his daughter at the very moment when the sea captain and his crew, together with his sister and reunited brother-in-law, set sail for another shore. Well, it is all bosh and nonsense and would have done for an opera plot in the beginning of the nineteenth century, but not after Richard Wagner has taught us what a "music drama" is and means.

The performance of "Zamora" was not so very, very bad as that of the "Hexenlied," but it still left considerable to be desired, especially on the part of the very poor orchestra, under the direction of Alfred Thienemann. Marian Alva, the tenor, who represented "Gonsalvo," has a very weak but not unpleasant voice. Miss Josephine Reinl, the "Valeria" of the occasion, seems better suited in coloratura parts than in heavy dramatic ones. Miss Maria Ruzek, the young Indian squaw "Zamora," did a good deal of shrieking, and on all possible occasions wiped the floor with herself by wildly throwing herself down upon the stage, but on the whole she seemed more pleasing and desirable in aspect and contemplation than in point of vocal or histrionic production. "Theopa," her father, was

given by Oscar von Lauppert, who has a really fine baritone voice and knows how to use it, but he looks and acts like one of the wooden Indians in front of a New York Sixth avenue cigar store.

The *mise-en-scène* in both works was poor and beggarly beyond description, the storm scene in the beginning of "Zamora" simply ridiculous. The wonder to me was that the public, though probably for the greatest part an invited one, seemed to take to both novelties, and called out everybody before the curtain, including the artists, the conductors, the stage manager and the director. The composers were prudent enough to have kept away from Berlin, otherwise they likewise would surely not have escaped an ovation. The success of their works, however, was announced to them by telegraph, and I hope they believed it, and did not apply to it and themselves the great Bismarckian word, "Gelogen wie telegraphirt."

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Of the Italian orchestras that were summering here in Berlin the *Banda Municipale di Roma* has left us after a series of ten really most successful concerts, which would have been still better patronized had not the rain interfered on several evenings. Conductor Paul Prill, with his fine orchestra, however, is holding forth at Kroll's nightly, and the Wolf management is looking out for other and new attractions in the field of brass band organizations.

At the "Italy in Berlin" Exhibition, to which pleasant imitation of Venice and its charms thousands of Berliners are swarming afternoon and evening (mostly evening), the orchestra of the Milan Scala Opera House is lending special attraction. I doubt very much whether the band playing there is either in ensemble or in make-up absolutely identical with one of the world's most famous operatic orchestras, but the concerts the organization nightly gives are none the less most artistic and enjoyable. Under Maestro Cav. Gialdino Gialdini's direction they perform some splendid Wagner selections, and what is still more interesting, to me at least, some of the works of the modern Italian school, which are not all too frequently heard here in concert. I mean music by Ponchielli, Pedrotti, Bolzoni, Gomes, Gialdini and others who are mostly known to Berlin only by name.

The Bersaglieri Band, who play at the exhibition later in the evening, are also only an imitation of the genuine article, but under Gatti's direction they are also worth listening to, and so is the male chorus, "Popolare Artistico Veneziano," who sing under the direction of Maestro Carcano, of the Teatro della Fenice. What with the rest of the Italian organ grinders, mandolin, guitar and accordion players and singers and their eternal "Forniculle, forniculla," "Santa Lucia" and "Addio, ma belle Napoli," you get more genuine Italian music than other Italian enjoyments at the "Italy in Berlin," which "exhibition" has so far proved a great success here.

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Emperor William's "Song to Aegir" will be published by Messrs. Bote & Bock early in October, and the receipts of the publication will go to the fund for the erection of the magnificent church which is being built in memory of Emperor William I. A great deal has been said about the Emperor's composition and I am in a position to know that the song and accompaniment as well as the words have really been written by His Majesty. The poem was attributed by some to Count Eulenberg, while it has been composed by the composer. Not only that, but His Majesty has also made a sketch of the title page, which sketch was executed afterward by Prof. Emil Doepler, Jr., who said that for an amateur drawing the Emperor's work was really astonishingly good. In style the "Song to Aegir" comes nearer the "Wacht am Rhein" than anything else I could compare it with. It is in 4-4 time and in G major, with a two bar fanfare theme for an introduction. Alto-

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LOUIS ALBERTI, Secretary.

gether the effect of it is march-like and stirring. The song will be published under the heading "Song to Aegir," "Music and Words by William II., Emperor of Germany, King of Prussia, &c.," which is the first time in history that a royal personage has come forward as composer-poet over his own signature. Those who may be inclined to astonishment as to the Emperor's versatility, and especially his musical talent, are reminded of the fact that Frederick the Great would have been a great composer if he had not preferred to be a great king, and that on his mother's side the Emperor is a descendant of Prince Albert of Saxe-Coburg-Gotha and the Queen of England. Both grandparents of His Majesty were endowed with high musical culture. Emperor William II. therefore comes by his love and talent for music most legitimately.

A setting for male chorus and orchestra of the "Song to Aegir" has been intrusted to the skillful hands of Prof. Albert Becker, composer and conductor of the Berlin Cathedral choir, and it was this setting which was recently produced at a private invitation before the imperial and royal composer and some guests.

Leoncavallo is in Marienbad and will be in Bayreuth next week. So will be Messrs. Abbey and Grau. Abbey is said to have offered quite a sum of money and the most flattering artistic inducements to Anton Rubinstein to come over to New York and conduct some of his sacred operas at the Metropolitan. Rubinstein, who is in Russia just now, has answered to Hermann Wolff, who transmitted these proposals, that he will not accept them under any circumstances, as he intends finishing his life in quiet at Peterhof. Well, the lion evidently feels very tired and somewhat disgusted just now. I doubt very much, however, that he has really gone to sleep already and that this was the final growl we shall ever hear of him.

Felicia Kaschowska, formerly of the New York Metropolitan Opera House, lately of the Breslau Opera House, has been engaged on a five years' contract by Staegemann for Leipzig. She sang there recently "as guest," when she appeared as "Senta" and "Elisabeth" with so much success that the trial ended in a definite engagement.

The Berlin Richard Wagner Society will next season give three concerts at the Philharmonie under Karl Klindworth's direction. An extra concert in memory of Richard Wagner will be given on February 11, which will be conducted by Siegfried Wagner.

Richard Strauss has gone from Munich to Bayreuth, where he will conduct "Tannhäuser." The "Genossenschaftszeitung" announces the engagement of Richard Strauss for the Berlin Royal Opera House for 1896. If this is true there would then take place in 1896 an exchange of conductors between Munich and Berlin, Weingartner going from here to Munich and Strauss coming from Munich to Berlin. Meanwhile we shall have Strauss here as conductor of the Bülow Philharmonic concerts, and Weingartner, as heretofore, as conductor of the Symphony evenings of the Royal Orchestra, which positions would in all probability become reversed if the news propagated by the "Genossenschaftszeitung" should prove true. This, however, I am at present inclined to doubt.

Miss Pohl, contralto from the Cologne Opera House, has just been engaged for the Berlin Royal Opera. Our own Louise Nikita has just signed a contract for three years with the Paris Opéra Comique, and it is asserted that Massenet will write a new opera especially for her, just as he did for our other countrywoman, Miss Sybil Sanderson, for whom he wrote his "Esclarmonde." I personally much prefer Nikita to Sanderson, and I sincerely hope that Massenet's new opera will be preferable to his "Esclarmonde."

Mme Camilla Urso writes me another letter, dated June 1, from Launceston, in which she says that after a series of

seven concerts in Melbourne, attended with "the greatest success ever achieved in the Colonies," she and Mr. and Mme. Sapiro are now on the way to New Zealand via Tasmania. Mme. Urso then continues as follows:

I cannot give you an idea of the reception received, as you do not know or can even conceive the wild enthusiasm of the Australians, besides which they wished to convey to me how dear I had remained in their hearts, and I can safely say that no artiste ever had a more hearty welcome.

Mme. Sapiro met with a reception due to her talents and we were treated like queens at our last concert; the people stood up and cheered for fully five minutes, waved their handkerchiefs and screamed themselves hoarse. We had between us fifty-three different pieces of flowers. A very beautiful one was a violin and bow, all in violets, given me by the leader of the orchestra. Also a magnificent basket to myself and one to Mme. Sapiro, also offered by the gentlemen of the orchestra.

There was a grand demonstration at our departure for Tasmania, fully 300 people coming to say good-by and crowding the boat to suffocation. I know you are interested in all that concerns us, hence do I give you these details. Our friends in America will, I am sure, be delighted to hear of our success, for you know we almost belong to them and represent the country. We have upheld with pride the Stars and Stripes.

With united regards, believe me yours most sincerely,

CAMILLA URSO.

Brahms, who has written, or at least published, very little during the last two years, will shortly come out with a whole cycle of old German songs written especially for Mrs. Amalia Joachim. Simrock of course will publish them, and they will be great and most welcome additions to the rather limited repertory of alto singers.

During the last days I have had a great number of very pleasant callers, among them Mr. James Sargent Smith, of Madison, Wis.; Conductor Paul Prill, of the Kroll new orchestra; Mr. James A. Douglas, of the Elmira, N. Y., "Advertiser," a most charming gentleman and colleague, who has gone on to Bayreuth; Mr. Chas. Humphry, of St. Louis, Mo., who has come to Berlin to study harmony and composition; Mr. Georg Liebling, the youngest of the great Liebling family of pianists and now likewise director of a newly established conservatory of music; Miss Irene Pevny, the handsome and stylish singer whom you admired so much in the United States last season, and who will return to you next season; Mr. Ludwig Bleuer, concertmaster, who sails for New York August 6; Mr. Reinhold L. Herman, the composer, conductor and vocal teacher, who just returned from the United States; Miss Minnie Behnne, the accomplished young singer who has just made her first stage appearances with great success in eight different rôles at Neu-Ruppin, and who for the coming season is engaged for the Koenigsberg Opera House. Lastly Mr. Emanuel Moor, the young Hungarian composer, who was once a resident of New York. Mr. Moor is on his way to England, where he has been residing ever since his marriage seven years ago. He intends to spend next winter in Germany, and I hope we shall have a chance of hearing here in Berlin some of his works. Since he left America Mr. Moor has written several compositions on a large scale, among them two symphonies and a concert overture in D minor, just published by Schott in Mayence. The Simrock firm here likewise published a new piano concerto in D major, all of which works were first played in public at Georg Henschel's Symphony concerts in London, Glasgow and Edinburgh, and achieved a marked success.

At these concerts Mr. Benno Schoenberger, the gifted Viennese pianist, played the piano part, but Mr. Moor intends himself to perform it some time next winter in Germany. I wish to recommend this new concerto to the great number of pianists who are always complaining that no new piano concerto worth studying has lately been written, for I am sure that they will find in Mr. Moor's work something worthy of their mettle. I find in his composition great power of construction; his themes are very vigorous, and he abounds in melody. His piano concerto has been regarded by English critics (and I concur in their opinion) as one of the best and most brilliant lately written. Everywhere it shows a happy combination and blending of

the orchestra and piano without being "a symphony with piano obligato."

There is to me in Mr. Moor's works every evidence of his being destined to take a prominent place among modern composers.

Manager Hermann Wolff, who recently made a short reconnoitring trip to Paris and London, has gone off with his family to the Tyrol, where he will spend the summer in richly deserved repose. Wolff has already rented out the entire new building, Linkstrasse 41, which he had erected as front building to his Bechstein Concert Hall and which only lately was finished.

On the 31st inst., the deathday anniversary of Franz Liszt, an *in memoriam* concert will be given at Bayreuth at the old Opera House. The program will embrace Wagner's "Rienzi" and "Flying Dutchman" overtures, Liszt's "Les Préludes" and "Tasso," which will be played by the Bayreuth Festival Orchestra and conducted by Siegfried Wagner, Liszt's grandson.

A very pleasant letter from Frank Van der Stucken advises me of his safe arrival at Hanover in the bosom of his family. \* \* \* Early next week I shall leave for Bayreuth.

O. F.

**Greatorex.**—Of Mr. Greatorex there is a story extant that the King, most probably George IV., made him a present of a diamond ring as a recognition of his musical talent. The ring had on it the word "Rex" set in brilliants, and round the word was a large "O," also in brilliants, which may be read "Great O Rex," thereby not only indicating the royal character of the gift, but also showing that His Majesty had a considerable sense of humor.

Mr. Greatorex in his day was a well-known musician and a prominent conductor. The story of the diamond ring has often been told. Greatorex was succeeded at Westminster by the late James Turle.

**The Oboe of the Past.**—The oboe, historically the oldest and musically the most important of the reed family, has a set of six concertos devoted to it by Händel, and these abound in fine passages for that instrument. It, by the way, was in Händel's day almost the leading instrument—rivaling the violin in the orchestra, which may account for the large number, in proportion to the strings, which were present at once in the orchestra.

The twelve grand concertos, written for what was then regarded as a full orchestra—namely, strings, oboes, bassoons, and occasionally other wind instruments—are, too, as excellent as they are effective, considering their extent. —"Blackwood's Magazine."

**Handel at Work.**—When at work Händel was often rough and peremptory—dealing out torrents of abuse "ven tings vos mixed," to understand which one required to be intimately acquainted with French, German and Italian. Yet these rages were healthy outbursts of a great mind, not morbid, jealous feelings. Such fits of wrath led to amusing scenes. How he thundered and roared at Cuzzoni when she refused to sing an air which he had written for her, and only did so from fear lest he should give effect to his threat to throw her out of the window!

What a rating, too, he gave the poor Chester printer, Janson, who assured Händel he could "sing at sight." "You schountrel! tit not you dell me dat you could sing at soite!" "Yes, sir," said the affrighted chorister, "and so I can, but not at first sight!" Royalty was not spared, and although at Händel's time it was not the thing for patrons to be punctual, the irascible maestro demanded attention when they did come.

If the maids of honor talked—as they did—he was very violent, and could be heard swearing at the offenders. Then the Princess, with her accustomed benignity, used to say, "Hush! hush! Händel is in a passion!"—a condition of mind which was only too clearly indicated by the perilous position of the big white wig which he wore. —"Blackwood's Magazine."

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LONDON, 55 Acacia Road, N. W., July 14, 1894.

**MR. ANDREW BLACK** on Thursday of last week gave a most successful concert at St. James' Hall. Such a program as was put forward could not fail to attract, and in spite of the heat the hall was crowded with a most enthusiastic audience. Mr. Black had provided both quality and quantity, the program consisting of twenty-four items, and no fewer than twenty artists assisting the concert giver. It is impossible to name all, but among the most successful were Mlle. Trebelli, who sang Verdi's "Ah, fors è lui," very sweetly and clearly, responding to a recall with the "Laughing Song;" Miss Clara Butt, who was encored for "The Enchantress," by Hatton, and Mr. Ben Davies, who sang two of Rubinstein's songs, and "I'll sing thee songs of Araby" for an encore. Miss Ella Russell was twice recalled after her song "A Waif and Stray" by H. J. Wood, and Miss Esther Palliser was accompanied by the composer in two songs of Miss Overbeck's, singing also "Si j'étais jardinier." The Meister Glee Singers also had to give an extra selection. Mr. Andrew Black sang Henschel's "Jung Dieterich" and "Gia la Luna" by Rossini, giving as an encore to the former "I was a pale young curate then," from "The Sorcerer." He also joined Mlle. Trebelli and Mr. Wareham in a trio "I Naviganti" by Randegger. The pianist on this occasion was M. Delafosse, this being his first appearance in England. His success was not very great in the opening number, but he retrieved himself somewhat in his solo, a rhapsody from Liszt. Mr. Hollman gave an exquisite rendering of Godard's "Berceuse Jocelyn" with harp obligato by Mlle. Archard, who also played two solos. At the end of the first half of the program Mme. Sarah Bernhardt and M. Guitry performed a new duologue "La pluie et le beau temps" by Léon Gozlan, causing much merriment and gaining enthusiastic applause. Mr. Black is to be congratulated on the success of the entertainment.

On Friday afternoon Miss Marnane-Dunne, graduate of the Paris Conservatoire, gave her annual concert at the small Queen's Hall. She was assisted by Miss Carlotta Elliott, Miss Agnes Janson, Mr. Hayden Coffin, M. Johannes Wolff and Mr. Waddington Cooke. Miss Janson sang Brahms' "Von ewiger Liebe" most artistically, contributing the National Swedish song to the second part of the program. M. Wolff's rendering of Wieniawski's "Airs Russes" was most brilliant, and an effective contrast to his other number, Saint-Saëns' "Berceuse." He also joined the concert-giver in Beethoven's sonata in F (first movement). Mr. Hayden Coffin sang two new pleasing songs by W. G. Smith, and Miss Carlotta Elliott gave a satisfactory interpretation of "La Caïser" by Goring Thomas, and Dell'Acqua's "Vilanelle." Miss Marnane-Dunne chose for her solos Beethoven's sonata in E flat, etude and valse by Chopin, "The Harmonious Blacksmith," Stojowski's "La Fileuse," Gounod's "Funeral March of a Marionette," and an aria of her own composition.

On the same afternoon Herr Sergius Berteneff gave a piano recital at Princes Hall, under the patronage of the Czarewitch and the Duchess of Saxe-Coburg. His program included selections from Beethoven, Chopin, Rubinstein, Liszt, Mendelssohn, Schubert, Tchaikowsky, Balakireff, Brassin's arrangement of the "Feuerzauber auf Walküre," and one of his own compositions, entitled "Romance sans Paroles."

Those ever popular artists, Mr. and Mrs. Henschel, gave one of their musical treats at St. James' Hall at the same time. The program was entirely made up from the works of Mr. Henschel, and judging from their reception by the large audience present they have taken a firm hold on the English public. Among the duets, which were charmingly sung, were "Beharrliche Liebe," "Kein Feuer, keine Kohle," "Oh, that we two were Maying," and "Gondoliera." Mrs. Henschel's solos were three songs from Kingsley, "Water Babies," "There was an ancient king," "Romance malgré l'éclat;" Morgens "Als Lerche" and "Am Himmelsgrund," and six "Lieder im Volkston." The composer, besides playing the accompaniments to perfection, sang four songs from the cycle "Der Trompeter von Sakkingen," "Morgenhymne" and "Jung Dieterich." Miss Marguerite Hall and Mr. Shakespeare assisted in a cycle of songs, duets and quartets "Serbisches Lieders-

spiel." All was enthusiasm and there can be no doubt that their superb art is fully appreciated in London.

Last week Mme. Sigrid Arnoldson appeared in the part of "Bancis" in Gounod's opera before the Queen, and the other day she was honored by being specially sent for, and Her Majesty warmly complimented her upon her success in this part, and at the same time presented her with a brooch consisting of a crown of diamonds and rubies with the initials V. R. I.

It is reported that Abbey & Grau have made arrangements to give Bemberg's "Elaine" next season, when Mme. Melba will create the part in America. The success enjoyed by the opera here on Saturday night led these enterprising impresarios to secure it for the United States.

It is also reported that a concert tour, to be known as the Madame Melba Tour, will give a series of concerts all over the American continent, commencing October 1 and ending about November 15. The tenor is not yet decided upon, but Madame Scalchi has been retained as the contralto, and M. Plançon as the bass, while Signor Bevilacqua will conduct.

Mr. Edward Iles gave his first concert on Saturday afternoon at the small Queen's Hall. Mr. Iles chose two songs from Massenet, which he interpreted with much warmth of feeling and artistic intelligence, accompanying himself on the piano. His voice is very musical, and he sings with charming naturalness of expression, and altogether made a very successful début. He was assisted by several other well known artists.

Madame Patti gave her last concert for the season at the Albert Hall last Saturday afternoon. The diva was in excellent voice, and attempted another excerpt from Wagner, namely, "Elizabeth's Prayer," from "Tannhäuser," with equal success to that which attended her singing of "Traume," which was the first Wagnerian selection she ever gave in public. Her success augurs well for her continuance along this path of progression. Other numbers chosen were "Una Voce," "Vedrai Carino," with "The last rose of summer" and "Home, sweet home" among the encores. Madame Antoinette Stirling met with her usual enthusiastic reception, and other favorites included Madame Alice Gomez, Mr. Ben Davies and Mr. Santley. Madame Augarde played two piano selections; Master Jean Gérard contributed some cello music, and Mr. Ganz proved himself an efficient conductor.

Last Sunday Lady Barnby gave a musical afternoon in honor of M. Bemberg, the composer. Over a hundred guests were present, including many well-known musicians. Miss Esther Palliser sang the now famous "Nymphs and Sylvans," accompanied by the composer; Iver McKay gave Sir Joseph Barnby's "Daybreak," and Mrs. Poole-King, Mr. Wm. Paull and Mr. Charles Copland were among the vocalists, Mrs. King being accompanied in her song by Mr. Ganz. M. Johannes Wolff gave some violin selections, and a little boy violinist, only nine years old, a pupil of Mr. Collins, of the Guildhall School of Music, earned high praise from both M. Wolff and M. Rivarde. It was altogether a most brilliant gathering, delightfully entertained by this charming host and hostess.

Miss Gwladys Wood and Mr. Cyril Streatfeild gave their first vocal recital on Monday afternoon at Steinway Hall, when they were assisted by Mr. T. J. Milne (violin) and Mr. Paul Ludwig (cello). These popular singers met with excellent support, and gave a thoroughly enjoyable program, which was attested by the hearty applause that followed each selection. This first success must encourage them to proceed in the work they are doing.

Miss Rosa Leo, assisted by an efficient band of vocalists and instrumentalists, gave a delightful concert on the same day. This charming singer, who will be remembered in New York, sang Paladilhe's "Comme un petit oiseau," and two ballads by Miss Florence Gilbert. Among those who took part were Miss Marguerite Hall, Mrs. Trust, Miss Janson, Mr. Norman Salmond, Mr. Copland, and Mr. Hirwen Jones. Mrs. Norman Salmond and the Misses Chaplin, gave excellent instrumental selections.

American singers in London, especially sopranos, seem to have a large percentage of the engagements. At a large soirée recently given by Mr. Ganz, which is illustrative of many of the soirées and concerts here, the three lady singers, who were all in excellent form, were Mrs. Hope Glenn, Miss Alice Esty and Miss Zelle de Lussan.

By the way, Miss Zelle de Lussan, who has for several years been one of the most popular sopranos that the Carl

Rosa Opera Company have ever had, and who has just completed a forty-two weeks' season with them, singing three times a week during that time, has been engaged by Abbey & Grau for their autumn season. With this company she created the part of "Marguerite" in "The Damnation of Faust," and "Romeo and Juliet" in English, and she was specially chosen by Mr. Cowen to create the part of "Olof" in "Throgrin," at Covent Garden in 1888. Miss de Lussan has also sung at the latter opera house several seasons. One of her most successful parts was "Carmen," and on several occasions she took the title rôle when Madame Melba was "Michaela," and the de Reszkés and Lassalle filled the other parts. She is a true American, although of French descent, and is most enthusiastic in her admiration of her country, and looks forward with much anticipation to taking part in a season of grand opera in the city so near the place of her birth.

Mr. William Paull is a rising young baritone who has rapidly come to the front. His family is very musical. His mother sang under the name of Miss Ellen Horne, and was a member of Henry Leslie's Choir and did considerable solo work. Her sister, Madame Clara Leighton, is now attaining a good position here as a soprano. Like many English boys, Mr. Paull from a very early age has been a chorister. He studied for some years under the guidance of his mother, and for the past two years has been a pupil of Mr. Walter Austin at the Guildhall School of Music. Mr. Austin, who himself studied for many years in Italy, is a very capable teacher, and has imparted to his promising scholar an excellent method, with which Mr. Paull is developing his voice considerably. A great incentive to his work has been the encouragement and help given him by the principal of the school, Sir Joseph Barnby, of which Mr. Paull shows due appreciation. He has just been engaged by the Carl Rosa Opera Company. Under these favorable auspices we may look for him to become speedily well known in the English metropolis and the provinces.

By command of the Queen a state concert was given at Buckingham Palace on Monday night, when the program was made up as follows:

Overture, "Euryanthe".....	Weber
Chorus of shepherds, "Rosamunde".....	Schubert
Duo, "Lontano, Lontano" ("Meistofele").....	Boito
Madame Saville and Signor Alvarez.	
Aria, "La Haine et la Colère" ("La Flûte Enchantée").....	Mozart
M. Plançon.	
Air, "Sweet Bird".....	Händel
Madame Albani.	
Flute obligato.....	—
Mr. A. P. Vivian.	
Prologue, "I Pagliacci".....	Leoncavallo
Signor Ancona.	
Aria, "Quando a te lieta" ("Faust").....	Gounod
Madame Scalchi.	
Romanza, "Céleste Aïda" ("Aïda").....	Verdi
Signor Alvarez.	
Aria, "Ernani, involami" ("Ernani").....	Verdi
Madame Saville.	
Chorus, "We dwell in the Empire of Fairy" ("Armida").....	Gluck
Aria, "Oui, depuis quatre jours" ("Le Reine de Saba").....	Gounod
M. Plançon.	
Quartet, "Un di se ben" ("Rigoletto").....	Verdi
Madame Albani, Madame Scalchi, Signor Alvarez, Signor Ancona.	
"God Save the Queen".....	—

An efficient chorus and orchestra of 160 performers, comprising Her Majesty's private band, assisted by the leading members of other orchestras and London choral societies, was ably conducted by Sir Charles Hallé.

This, I understand, is Madame Frances Saville's first appearance at these concerts and she met with a decided success. All of the artists seemed to be in good form, and their efforts were fully appreciated by the distinguished audience present, including many members of the Royal Family and the leading members of the social, political and artistic worlds. The Princess of Wales warmly complimented Mme. Scalchi upon her singing, and added that she had been too long absent and her grand voice had been missed at the opera, and hoped that they would have the pleasure of hearing her now more frequently, to which the Prince of Wales assented.

On Tuesday afternoon Mr. Ganz gave his annual concert at Queen's Hall, when he was assisted by Mme. Alice Gomez, Miss Clara Butt, Mme. Frances Saville, Mr. Ben Davies, Mr. Richard Green, Mr. Oudin, M. Johannes Wolff (violin) and Mr. Hollman (cello). Mr. Ganz joined Mr. Hollman in Mendelssohn's sonata in B flat for piano and violoncello, and chose for his solo Beethoven's andante in F major, and two selections from his own pen, a transcrip-

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tion of his song "When we went a-gleaning" and "Souvernir de Reste." Comment upon the work of these other well-known artists would be superfluous; suffice it to say that all showed their good feeling for this popular composer and conductor by entering fully into the spirit of the occasion, and giving an exceptionally fine rendering of each selection. Altogether Mr. Ganz concert was a very enjoyable one.

At the same time, at St. James' Hall, a concert was given of the works of M. Bemberg, when M. Clement, first tenor of the Opéra Comique, in whose name the concert was advertised, came over and sang "Aime-moi," "Air de Launcelot," from "Elaine," and also joined Madame Melba in a duet from the same opera. This was the only appearance the present season in concert of this cantatrice, who sang "Les anges pleurent" and "Chant Vénitien" and "Nymphes et Sylvaïns." Among others who assisted were Mr. Oudin, M. Plançon, M. Damoye (from the Odéon), Madame Landi, Madame Rejane, M. Johannes Wolff (violin) and M. Mariott (cello). M. Bemberg presided at the piano, and altogether the concert was one of the best we have had this year. This excellent interpretative talent gave a rendering of these bright compositions that seemed to delight all present.

#### "MIRETTE."

The new "opéra comique," as it is styled, at the Savoy contains nothing startlingly new in the way either of plot or music, but is withal a very pleasing piece. The chief interest centres in a band of gypsies who sixteen years before found a little girl by the roadside and adopted her, bringing her up as one of themselves. Act I. is laid in the forest, and opens with the marshaling of the men of the band before "Mirette" for her to choose her husband from among them. Apparently she treats all with disdain, but when alone with "Picorin" she confesses her love for him, and promises to be his bride. On his leaving her "Mirette" falls asleep under a tree, and is so found by "Gerard," the nephew of a haughty marquise, who straightway falls in love with the sleeping beauty, regardless of the fact that he is already betrothed to a noble maiden of his aunt's choosing. "Mirette" awakes, and the young man falls deeper in love, while the gypsy forgets her recently plighted troth. The act ends with the return of the Zingari from a pillaging expedition, and their capture by the burgomaster and a body of soldiers.

In Act II. the scene is changed to the chateau, where a company of fine lords and ladies are assembled in the gilded salon to witness the signing of the marriage contract. The gypsies are still en évidence, for "Mirette" is the "Marquise's" companion, "Picorin" is the butler, and the rest of the band have been engaged to perform for the amusement of the company. This is the most dramatic scene. "Picorin" and his friends have arranged to carry off "Mirette." The young noble has taken up his pen to sign the contract, when he hears the song of the gypsy as she goes off with her former lover. This is too much for "Gerard," and he flings down his pen and refuses to sign, and the curtain falls as "Bianca," his lovely bride, faints in her father's arms.

Act III. changes to the village fair, where "Picorin" and "Mirette" are running a traveling show. "Bianca" comes to the fair to seek "Mirette," to tell her what "Gerard" has done for love of her, and to beg her to prove that she does not care for him. "Mirette" promises to do this, and so contrives that "Gerard" shall witness "Picorin's" love-making. Finding the gypsy is lost to him, the young patrician takes "Bianca" to his heart again. It is indeed a simple story, as Mr. Carte says. The music is dainty and pretty, if not particularly striking, the best song of all being "Bianca's" solo, "But yesterday in convent gray," with its clever change from sacred rhythm to waltz refrain, though "Mirette's" old ballad at the commencement of the second act is very charming. The wild abandon of the gypsy song, "Who is like the Zingari?" is in bold contrast to these, the gypsy songs and choruses altogether showing the most character. Taking the music as a whole the opera is decidedly tuneful, full of flowing melodies and dainty orchestration. Miss Maud Ellicott, a soprano, is a student of the Royal Academy of Music, and makes a very satisfactory "Mirette." She has a bright, ringing voice,

though the production is occasionally throaty, and looks the part to perfection, being of Indian descent. Miss Florence Perry ("Bianca") deserves high praise both for her singing and acting, and so also does Miss Rosina Brandran as the "Marquise." Mr. Courtice Pounds was very good as "Picorin," and Mr. Walter Passmore, the funny man of the opera, "Bobinet," did a great deal in brightening parts which would otherwise have lagged. The performance went splendidly, and was very well received by the audience. The librettist is M. Michel Carré, and the English lyrics are by Mr. Fred Weatherly and Mr. Harry Greenback.

#### THE MUSICAL EXCHANGE.

The Musical Exchange, an institution organized to fill a long felt want, was opened to the public last Tuesday at their commodious quarters at George street, Hanover square. Mr. Percy Notcutt, an established concert-giver here, who for many years has been one of the most successful entertainers both in London and the provinces, felt the need of an institution where he could meet and hear artists without going to one of the halls in connection with piano houses. He conceived that a place where artists could meet artists or concert-givers and transact their business would be a convenience to both. In this way those young people wishing to enter the professional world would be able to do so in much less time than is at present required. As things have been, a singer or executant on any instrument wishing to become known must secure engagements through friends or acquaintances, and make in a way a name for themselves before any agent would put them on their books. This naturally takes a great deal of time, and is most discouraging to the artiste. Mr. Notcutt, who is a man of wide experience and a most successful organizer, as has been attested many times over by the success that he has achieved in giving concerts both in London and the provinces, is just the man to develop this institution to its fullest extent, and having established confidence in the Musical Exchange by his own reputation and that of the people who are associated with him, it will be sure to attract a large following from the musical world.

Some 500 musicians have availed themselves of its privileges by joining. By a careful estimate there are about 6,000 recognized musicians in London alone, while a large number live in the provinces, many of whom will naturally avail themselves of the advantages offered. As the autumn commences Mr. Notcutt is perfecting arrangements to give music in the large reception rooms for some two hours every afternoon, when different members of the Exchange will have an opportunity of singing and playing before an audience, thereby gaining experience, and concert-givers and those interested in employing artists may have the advantage of a large selection. Mr. Notcutt will also start a paper in the interests of the Exchange. There are several rehearsal rooms where members can rehearse concerted music, and dressing rooms where out of town members, or those living in the suburbs and who are performing both after noon and evening, can come in and dress. In fact Mr. Notcutt has arranged the Exchange so that members may have all the advantages of a West End club. Ladies who come in in the morning from the country or the suburbs can meet people here and have lunch or tea, and the same with gentlemen.

The reception rooms are so arranged that ladies may meet gentlemen, or gentlemen meet ladies, or should they so prefer they need not see members of the opposite sex. It is hoped that this will bring musicians nearer together, and overcome those petty jealousies that detract from the good of all. It may be gathered that this institution will act as an agent, but this is erroneous. It is intended only to occupy intermedial ground between the artist and the agent. Mr. Vert is one of the vice-presidents and Mr. Farley Simpkins is a member, and it will be seen that the general manager, who gives his personal attention, and is interested in making the thing a success, is always ready to hear members sing or play, and from his experience is able to say to an agent, "I have an artist who is ready for you to take up," or if he finds them not quite finished he can advise them where they can best perfect themselves in their respective departments, and when ready can give

them the necessary help. In this way he will do invaluable service to both artists and concert givers. Mr. Notcutt's experience as a critic on the London press for some years, and as a concert-giver of unusual success, as I said before, has made him acquainted with all the principal concert-givers and organizers throughout the country, and peculiarly qualified him to carry out this important branch of the work most satisfactorily.

The annual fee for membership is £3 3s. for town members, and £2 2s. for country, and this entitles them to share in all the privileges. A brief description of the commodious quarters, all newly and handsomely fitted, will be of interest in this connection. On the ground floor are the manager's, secretary's and other offices of the Exchange, and a large light room as a general meeting place for members and their visitors, with tables containing newspapers, periodicals, books of reference, directories, &c. On the first floor is a large, ladies' drawing room containing lounges, writing and tea tables, and another large chamber designed for a general club room, which together make the double salon where the musical at homes mentioned above will be given. Adjoining is an attractive smoke room, fitted with convenience for all games, such as chess, dominoes, &c. On the second floor a commodious billiard room will appeal to lovers of that game, and two large rehearsal rooms will be found of great utility. On the third floor are conveniently arranged dressing rooms for both ladies and gentlemen. "It has been asked if this club is a philanthropic institution," said Mr. Notcutt; "but while it is not, I see no reason why, by conducting it on the legitimate plans laid down, it should not become a valuable assistance to all concerned and thereby do an incalculable amount of good." The distinguished support given by many leading members of the profession, among them Mrs. Antoinette Sterling, who is Lady President, augurs well for the ultimate popularity and success of the enterprise.

Besides the advantages that will accrue to vocalists, instrumentalists and concert agents, it is intended to be a medium between composers and music publishers, music teachers (vocal and instrumental), and students and piano makers and their members.

Mr. Notcutt intends giving several concerts annually at St. James' and Queen's halls, and also provincial tours which will be incorporated with his own, and whereby members will benefit.

On the opening occasion the spacious rooms were crowded to their utmost and several members volunteered their services, thus contributing a varied and most enjoyable program, among those taking part being Mrs. Antoinette Stirling, Mrs. Alice Gomez, Miss Clara Butt, the Meister Glee Singers, Miss Nellie Ganthony, Mrs. Wilhelm Ganz and many others.

It will be seen that the Musical Exchange opened under most auspicious circumstances with a large membership, and a well formulated plan, which in the hands of such a capital general manager will adapt itself, as time goes on, so as to accomplish the most good for its ever increasing membership.

FRANK V. ATWATER.

"Salvatorello."—In Pavia the new opera by Soffeldini, "Salvatorello," was given lately and has been received with great enthusiasm. Several of the numbers had to be repeated. A boys' choir especially was much applauded.

Madrid.—The Royal Theatre at Madrid has engaged for the coming season the following artists: Prime Donne Tetrassini, Calvé, Lantes and Pinnert; Tenori Masini, Lucignani and Alvarez; Bariton Menotti; Basses Navarini and Searneo. The orchestra will have for conductors Mugnone, Cleofonte Campanini and Urrutia.

Frau Dr. Marie von Bulow.—Frau Dr. Marie von Bulow, the widow of the great musician, Hans von Bulow, resides at present in Dresden. It is not without foundation that she is gathering her late husband's letters to select those worthy of publication. It is well known that the quick temperament of Hans von Bulow made him often express himself in private correspondence in a manner which precludes all idea of it reaching the great public.

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## Dresden Letter.

DRESDEN, July 12, 1894.

NOW the holidays have come, with their delightful omission of work and their lovely mind and body-restoring summer breezes, nothing seems more practical—if you still have to refer to musical doings—than to pack up your writing materials, drive out into some remote place in the country, sit down there in the shade of a tree and begin a letter to THE MUSICAL COURIER. The birds' lovely chirping on the branches will remind you of the solo singers of the opera, and the humming of insects and the buzzing of bees shall bring back recollections of excellent choruses and other ensemble music which we delighted in only a fortnight ago, before the close of the opera season.

Ever since Count Nicolas Seebach, the intendant of the court theatres, took the lead of Dresden's artistic affairs, a great change for the better has been observed in musical matters here. More swing, more life, more impulse are perceived in the management of the opera, and it is to be hoped that the play also will come in for its share of attention soon.

The two lately engaged members of the opera, the Misses Wedekind and Teleky, have proved attractive enough to draw great audiences to the opera house, which only some months ago—before the beginning of this new era, was well nigh deserted—owing to the mismanagement which reigned during the illness of the late vice-intendant, Privy Counsellor Baer, who, however, before he was taken ill, and as long as he was somewhat younger, was considered one of the best and most just among the intendants. Anyhow it was time for a young and intelligent man like Count Seebach to come and sweep away the dust that covered so many of the old engagements made already years ago; first of all, some of the elderly lady singers, whose best days certainly were gone, had to retire—and this was a blessing, freely acknowledged by the public. Then the number of the Symphony concerts by the Royal Orchestra was doubled—twelve instead of six—a later hour was fixed for the beginning of the representations, &c., and for next fall the opera evenings of the week will most probably be six or seven instead of five—all arrangements which well correspond to the demands of a nowadays Dresden.

On June 9 "Mignon," by Thomas, was produced here with Miss Wedekind in the title rôle. The success of the young lady on this evening was a great and genuine one, so much more astonishing as everybody after her brilliant rendering of "Aennchen" in "Freischütz" and "Mrs. Ford" in the "Merry Wives" thought a visionary and dreamy part like "Mignon" far beyond her reach. Miss Wedekind literally surprised her hearers, devoted friends just as well as less devoted ones, who now, with some slight feeling of envy perhaps, will follow the further progress of this new talent, for Miss Wedekind's success was the result of real talent alone—a mental success, as it were—her stage presence being anything but fascinating. Comparisons with renowned singers of this part, such as Mlle. Calvé and others, must not of course yet be drawn with one so young. There also was plenty of room left for critical remarks, but nevertheless Miss Wedekind's "Mignon" is a part by which she gives ample artistic pleasure to her audience. Her rival in beauty, Miss Emmy Teleky, took the part of "Philine," though not with equal success. There must be more of easy going gracefulness and coquettish audacity about the rôle. "Philine" is no flirting "grande dame," as Miss Teleky makes one believe, but a soubrette. The execution of the singing part was not flawless, but the beautiful face and figure of the lady compensate for many defects, at least for those who want feasts for the eye rather than for the ear.

Miss Teleky as "Susanne" in "Figaro," by Mozart, won far greater sympathies. The opera was given on June 2 with Miss Leisinger as the "Countess," and great enthusiasm for the eminent singer, who also looked exceedingly well on the stage, prevailed. It was a rare treat for us Dresdenians to meet with Miss Leisinger once more before her marriage, which—as we are told—will close her public career as a stage singer. Miss Leisinger on this occasion "covered herself with glory," her delivery of the part was in every way a masterly one, and it seems almost impossible, after such successes of hers, to realize the idea of her future rôle as a "Frau Burgomaster" in a small town in Germany. May love and family happiness within the walls of her home fill the space which triumph and artistic success have hitherto occupied!

Our young American pianist, Mr. Frederic Fairbanks, intends next fall to introduce himself to the Dresden public as a composer. No one less than Anton Rubinstein, before whom Mr. Fairbanks had the honor of playing one of his compositions, a suite for piano, is said to have greatly encouraged the young musician. In a private party I had the pleasure of hearing many of Mr. Fairbanks' latest works, among which I specially mention a sonata in E minor for violin and piano, full of fire and temperament and very effective, even at first hearing. It surely will attract great attention. The sonata was very well given by the composer himself and a young highly promising American

violinist, Mr. Ferrer, student of music in Berlin at present. Garden concerts are quite the rage now in Dresden. There have been four "Koschat" concerts, four evenings of the renowned "Banda Municipale di Roma," under the lead of the Italian conductor Vesella; many Gesangvereine, "Orpheus," "Liederkränz," and others, all of which I did not attend to because of the heat. The "Banda Municipale di Roma," however, which played at the "Bergkeller-Garden," not far from my lodging in the Franklinstrasse, I enjoyed immensely to hear, though at the distance from my own private garden. By full moonshine, after a previous glorious sunset, we delighted in the most fiery execution of parts from the "Cavalleria" and other Italian music, which was very interesting to listen to; besides, the soft strains of the "Siegfried Idylle" and other parts of this opera were carried over to our hearing by mild summer winds, mingled with the sweetest perfume of "Linden" (lime tree) blossoms—a most delightful night with music in the air by an invisible orchestra—real "Sphärenmusik."

In the concert of the Dresden "Lehrergesang Verein" under the direction of Mr. Hans Harthan some very beautiful Finnish folksongs were sung, attracting great attention from public as well as press. The critic of the "Dresdener Anzeiger," Mr. George Targang, gives a most favorable opinion of them. Surely these songs in all their unassuming simplicity and originality are worthy of being generally known. There has appeared just now a small collection of them for male chorus (with German words) edited by F. Ploetner in Dresden. Perhaps the Männergesangvereine in America will notice them some day. Let us hope so.

A. INGMAN.

## A Modest Proposal for a Music Critics' Trust.

BY PHILIP HALE.

THIS is an age of trusts—from coal to sugar, from Rubber Barons to Chinese washermen.

The musical season of 1894-95 promises to be one of unusual hardship and peril for all that are obliged to sit through the concerts.

Violinists, hitherto strangers, will dazzle and perplex. Paderewski will resume his lectures in hypnotism with practical illustrations on subjects taken from the audience. "The Messiah" will be given at least twice. New operas are announced for performance. From forty to fifty pianists, old and young, male and female, will play beyond all peradventure an arrangement of a Bach organ fugue, the Waldstein sonata, three pieces by Chopin and a thunder and lightning thing by Liszt. The same old symphonies and the same old overtures will be played under Mr. Paur. Singers will sing the same old songs by Brahms and Foote. And it is not unlikely that Mr. B. J. Lang will be persuaded by friends to repeat his remarkable lecture on piano touch and applied mechanics.

Mr. Spike, the celebrated music critic of the "Porcupine," proposes in view of the approaching season that he and his colleagues form a trust—that in self-protection they adopt the following tariff. And as representatives of leading newspapers are expected to wear clothes that point toward the prosperity of the respective newspaper, and as they are also expected to dine in the sight of the people on stewed meats and claret, the tariff will work to the advantage of all employers.

Call it not blackmail. For when all are united the ugly word disappears.

\* \* \*

I am unable to give Mr. Spike's tariff in full, but he has kindly allowed me to quote from the carefully prepared document.

To say publicly that Mr. Jones "showed a knowledge of the repertoire and his efforts were appreciated by the audience," \$5.

To add to the above that the audience was "cultured," \$5.50.

To speak of Mr. Jones' "mastery of his task," with the

insertion of at least six technical words in Italian, and correctly used, \$10.

To write 1,000 words about Mr. Jones, printing the program in agate, praising his "technic and musical intelligence," \$20.

For adding to the above the name of Mr. Jones' teacher, \$25.

For inserting at the end of the notice the names of patrons and patronesses who were persuaded to attend Mr. Jones' recital, \$30.

\* \* \*

Now the glory of all artistic glories, the one thing desirable and above all praise, is temperament.

Some deny the existence of temperament; others sneer at it and say lightly that it is found chiefly in State prisons.

But let us assume the truth of its proud pre-eminence in matters artistic. Has Mr. Jones, then, temperament? It will cost him \$50 to have it. It comes high, but it's worth it.

\* \* \*

The above tariff is regulated for the convenience of domestic artists.

Let us suppose that Mr. Jagalinski, the eminent Polish virtuoso, invades our city. He represents a piano house of wealth. In justice to our local pianists, the tariff should be prohibitory. After careful consideration, the following arrangement seems fair: (1) The critic receives from the advance agent \$100 in bills before the first of the series of recitals. (2) The critic agrees to publish all articles relating to Jagalinski's noble birth, sudden poverty, unfortunate marriage, subsequent amours, personal habits and impressions of America. (3) The critic is required to attend only the first concert, and the manager pledges his word that the following programs will not deviate from the announcement. (4) For each mention of the piano firm controlling the eminent pianist, \$10. (5) Just before Jagalinski's "grand farewell concert," the critic shall receive \$50 in bills, with a photograph of the pianist, and an autographic dedication expressing homage and personal devotion.

\* \* \*

I regret to say that Mr. Spike has not yet fully settled the relations that should exist between opera managers and critics, although there has been considerable correspondence.

One manager of a comic opera company proposes \$15 a week during the stand; but the price is absurdly low. Only \$15 for six performances and a matinee! About \$2.15 for each performance! Perish the thought! Why, the insertion of this phrase, "Miss Cocotte's performance of the trying part of 'Elise' was a revelation," is alone worth \$10.

Grand opera, grand prices. If Mr. Jean de Reszké, for instance, can afford to pay for the presence of enthusiastic gentlemen with heavy hands and sticks, he of course can afford to quicken the appreciation of Messrs. Minos, Rhadamanthus and Company. In view of the great sums gained by the tenor, \$100 a week to each critic is a trifling sum, which should be doubled if the critic attack vigorously the other tenors of the company.

Mention of the personal charms and the gorgeous costumes of a prima donna will of course be an extra.

\* \* \*

In all cases, whether there be a recital or an operatic performance, the abstinence from comment on the badness of the performance deserves pecuniary recognition, even when there are no words of praise. The fairness of the critic will determine this matter without any silly or unprofessional friction.

\* \* \*

This tariff of course is now only a thing of paper. Experience may modify some of the items, and it may be a year or two before its practical worth will be fully determined. The prices are not panic prices; but when the reputation of Boston as a musical centre is taken into consideration, they are certainly not exorbitant.—Boston "Journal."

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THIS sheolic weather evidently agrees with some of our American composers. Homer N. Bartlett has perpetrated a group of beautiful songs, P. A. Schaecker has written some Christmas music which has already gone to press, and Addison F. Andrews has finished two national anthems.

Miss Bertha Bucklin, the charming and talented violinist, will spend the month of August at Lake Placid.

At a recent concert in the auditorium at Round Lake, N. Y., Mrs. Mabel Edinger Kimball, the gifted organist, played her own "Offertoire Chromatique," a work of considerable merit and originality.

The seventh concert of the Boonton (N. J.) Choral Union took place in the opera house of that town on the evening of July 24, under the conductorship of Edward M. Young. This is one of the most ambitious and successful choral organizations in the vicinity of Gotham, and much of its success is due to the energy and ability of its conductor. It numbers on its list of active members twenty-one sopranos, eight altos, six tenors and eleven basses, many of whom are fine soloists. There are sixty-two enthusiastic associate members. Part one of the program consisted of an excellent performance of the humorous cantata, "John Gilpin," Cowper's famous poem, set to music by Edmund Rogers. The soloists were Mrs. George Crawford, Mrs. E. M. Young and Miss Mary A. De Camp, sopranos; Mrs. W. A. Smith and Mrs. Benjamin Walton, altos; Arthur Oldfield, tenor, and Messrs. Charles A. Norris, W. H. Meadowcroft, Michael Lujanovits and C. A. De Camp, basses. Miss Mary Elcock was an efficient accompanist. Mr. Oldfield's work was particularly fine. Part two was miscellaneous, Mrs. E. M. Young singing Schira's "Sognai" with rare breadth of style, and "The Concorde," an excellent male quartet, doing some highly commendable work.

Louis R. Dressler returned to his labors at Ditson's last Monday well bronzed and stouter than ever after a two weeks' vacation on the Sound.

I learn that the positions of organist and soprano in the Westminster Church, Utica, N. Y., which have been vacant for a considerable time, were filled last month by the selection of N. Irving Hyatt, of Lansingburg, and Mrs. Seaman, of Troy.

Dr. Arthur T. Hills, the tenor, has just returned from a pleasant four weeks' trip abroad. His wife, Mrs. Anna Bulkeley Hills, the well-known contralto, is singing this summer at Elberon, N. J.

Ernest Neyer's orchestra, at the West End Hotel, Long Branch, played Charles B. Hawley's new song, "Because I Love You, Dear," at last Saturday morning's concert. The song is one of the best that this gifted composer has ever written, and is still in manuscript. Schirmer has just published three exquisite songs by Mr. Hawley, entitled "Good Night," "The Ring" and "When Love is Gone."

Mrs. Mary Fisher Andrus, the talented pianist and accompanist, of Middletown, N. Y., was in this city last week after a trip to the Thousand Islands.

Dr. and Mrs. John Purdue Gray gave a very enjoyable musical last evening at their beautiful home, "Elmhurst," Greenwich, Conn. Many prominent musicians of Gotham were present and participated. Mrs. Gray, who is the daughter of Mrs. Carl E. Martin, has a magnificent soprano voice.

### A. C. M. Honors for Vassar Music Graduates.

FROM time to time THE MUSICAL COURIER has published the examination papers which Professor Bowman has prepared for the purpose of testing the work done by his classes at Vassar College, during the semester or college year preceding. These papers have usually contained the answers of one or other student which were selected to approximately represent the average attained by that particular class. Our readers will have remarked the unusual excellence of these returns and reflected that the work of Professor Bowman at Vassar must be of that thorough character, which should characterize, but, alas! does not always, the courses in music in all our educational institutions. An additional proof of the thoroughness and brilliance of the musical education now to be had at Vassar College has recently been furnished by the New York examinations of the A. C. M.

There were seven graduates from the department of music at Vassar this year, a remnant from the former School of Music, which was then an annex to the college proper, but is now abolished and music placed on a collegiate plane. Of these seven four entered for the associateship examination of the A. C. M. All of the seven are said to have been competent, but for various reasons three of them postponed applying for examination at present.

Of the four who entered, Misses Maude L. Sanders, May J. Wiethan, Caroline M. Ferris (theory), of Poughkeepsie, and Jessie L. Macdonald, of Troy, all not only scored the required rating to secure a diploma, but every one made a percentage winning "honors." Miss Sanders scored first honors and the others "second honors," falling, however, but little short of first.

The piano instructors of these candidates were Miss Lydia A. Whitney and Miss Jessie Chapin, long connected with Vassar College and known as efficient teachers of their instrument. In harmony, counterpoint, form, terminology, acoustics and history they were prepared in the classes of Professor Bowman.

So brilliant an examination of its music graduates as this one was establishes a high standard for the department of music at Vassar.

### Bayreuth and Wagner.

"KUNDRY," the wild and lawless woman, is the natural counterpart of "Parsifal," the free son of the forest. She is a very complicated character, and, like the "Wandering Jew," is of any age or of no age. She had once mocked the Saviour, and was for that sin condemned to be the temptress of men ever after, never to feel any love for, but only contempt and hatred of her poor victims, and to laugh them to scorn for yielding to her seductions. Sated and fatigued with these empty conquests, she begins to loathe her life and to long to cease from it and be at rest. Men have become but playthings and worthless baubles to her, when "Parsifal," the bold and untamed youth, comes upon the scene.

As enchantress and sorceress "Kundry" was all knowing, and she recalled having seen "Parsifal" in the forest as a baby in the arms of his sad and widowed mother, "Heart's Affliction." She alone witnessed the fate of that poor mother when her son had wandered away in the hunt, and his non-return caused her to pine and die of grief. "Kundry's" feeling to "Parsifal" was at first the tender and protecting one of an older woman to a fascinating youth, whose entrance upon the threshold of life, which she knows so much better than he, interests her.

But now the wicked magician "Klingsor" (whose slave "Kundry" is, although she feels the same withering contempt for him that she does for all men) commands "Kundry" to exert her charms over "Parsifal" and to be his temptress. This she hates to do, but she obliged to obey her master, who knows full well that "Parsifal" is predestined to become the guardian of the Holy Grail, which he himself longs to possess, unless he can take from him his purity and cause him to fall.

The second act of the opera opens with an incantation scene, in which "Klingsor" calls up "Kundry" from the depths. He is in his magic castle in the inner keep of a tower, surrounded with necromantic appliances. Invoked by "Klingsor" "Kundry" at length rises from below, wrapped in a cloud of vapor, and she utters a long cry of grief as she ascends into the presence of her tormentor. He lays upon her his commands to become the temptress of "Parsifal," who is just then approaching the castle. In vain she protests; she has to do "Klingsor's" bidding. "Klingsor" calls his followers to oppose the coming of "Parsifal," but the dauntless youth slays them right and left and makes his entrance. As he stands proudly on the ramparts the castle slowly sinks and at the same time a garden rises and fills the stage. The vegetation is tropical and the flowers are of enormous size and are most brilliant in color. It seems strange to see water lilies as large as the top of a barrel, for instance. The other blossoms are

in proportion. Lovely damsels, at first singly and then in numbers, rush hurriedly in, their clothes lightly thrown about them.

"Parsifal" stands looking done upon all this beauty with astonishment and admiration. He had evidently never seen pretty girls before, and did not know what they were. As he jumps down into the garden to be with them, the maidens surround him, and begin to reproach him with having killed their lovers. But they are soon consoled, these frivolous ones, and each would fain have "Parsifal" for her own. He plays with them for a little while, but soon wearies of the blandishments of the flower maidens, and is about to fly, when he is arrested by the voice of "Kundry" calling his name.

"Kundry" has been transformed into a beautiful woman, and now woos him with all her charms. A long and stormy love scene takes place, but just as "Kundry" would clasp "Parsifal" in her arms he calls all his resolution to his aid and repulses her. It is only in the nick of time, however, for the wily "Kundry" has succeeded in pressing one kiss upon his lips, which had well-nigh cost "Parsifal" his salvation. With a cry of horror he clutches his heart, which has begun to burn with the pain of "Amfortas," and calling out, "The spear wound! I feel it!" he spurns "Kundry" from him, and bids her begone. "Kundry" flies into a rage, beats her breast, and curses him in her frenzy. "Klingsor" appears on the castle wall, and the damsels also rush out of the castle and seek to hasten toward "Kundry." "Klingsor" flings a spear at "Parsifal," but it remains floating over his head. He catches it in his hand, and with a gesture of exalted rapture makes the sign of the cross with it. Immediately the castle falls to ruins; the garden withers up to a desert; the damsels lie like shriveled flowers strewn around on the ground—"Kundry" has sunk down with a cry, and to her once more from the summit of the ruined wall looks back the departing "Parsifal." The curtain falls on Act II.

With regard to the music of this act the chorus of the flower maidens, when they are all trying to surround "Parsifal" and prevent his escape, is the gem of it. It is exquisitely airy, sportive, melancholy and mocking by turns. There is a delicacy and subtle seductiveness about it that is perfectly fascinating. "Kundry's" love making, on the contrary, considered as music, is very unsympathetic, and is so gloomy and so utterly unmelodious that one is not surprised at her failure to ensnare "Parsifal." Anything more lugubrious than her kiss, musically considered, it would be difficult to conceive. No wonder he was startled by it back to virtue!

AMY FAY.

(To be continued.)

**Mannheim.**—"Der Pfeifer vom Hardt," by Langert, had its first production in Mannheim, scoring a success. The composer, as well as the librettist, Dr. Hans, were called before the curtain thirty times. The music is said to be noble and melodious.

**Pesth.**—At the Royal Opera House the new three act opera by Farkas, "Die Büsser," had a first hearing, but with all the care Director Nikisch and the artists gave the work, it received a cold reception, which is greatly ascribed to the unfortunate selection of the subject, taken from an Indian tradition.

**Sonzogno for La Scala.**—According to the Continental papers, Signor Sonzogno, who already owns one Milan opera house, has just accepted the post of impresario of La Scala. If this statement be true, and it is very confidently asserted, it promises to have a most important effect on the future of Italian opera. During the whole of the last winter season at La Scala only three works were performed; but Signor Sonzogno, who first gave us "Cavalleria Rusticana" and "Pagliacci," is a progressive manager, and under his rule Italian operatic art, which, even in its last stronghold, has for some time past been threatened by France on the one hand and advanced Germany on the other, bids fair once more vigorously to assert itself.

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A special feature of the concert tour will be the production of "War and Peace," a great historical musical spectacle just completed by Mr. Innes, and undoubtedly the most thrilling and exciting descriptive story ever told in melody.

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BOSTON, Mass., July 29, 1894.

WELL, I have read Percy Fitzgerald's "The Savoy Opera and the Savoyards" (London, Chatto & Windus, 1894), and the unfavorable suspicions mentioned in my letter last week are now convictions.

Not that I am seriously disquieted by a few errors of fact, although they are worth noting.

In the "fairly complete list of Gilbert's productions in all dramatic departments" (pages 2 and 3) "Charity" and "An Old Score" are dated 1885. Now, "Charity" was first produced January 3, 1874, and "An Old Score" was first produced July 19, 1869. Neither does "Wedding March" appear in this list, although Mr. Fitzgerald refers to it incidentally on page 210.

For the "very agreeable cantatrice, Miss Snyders" (page 221) read "Snyder."

When the casts of so many operetta first performances are given, it seems strange that the cast of "The Mountebanks," at the Lyric Theatre, should be omitted.

Here are a few quotations that will illustrate the cause of reasonable objection to the result of Mr. Fitzgerald's labor. "Gilbert has had more influence on the theatre and on public taste than any writer of the time" (page 1).

The author quotes (page 27) from "Trial by Jury"

"A couple of shirts and a collar or two,  
And a ring that looked like a ruby!"

and then adds: "Chorus repeats, 'A couple of shirts, &c.' This sort of grotesque repetition is one of our author's happiest devices (see also the Police Chorus). Great Hevings! And this device was invented by Mr. Gilbert!"

Pages 113, 114. "Mr. Sullivan is so sound a musician that he loves to introduce at least one serious air, such as the charming madrigal in the 'Pirates of Penzance,' which is here the great musical success of the piece, while in America its presence was resented as 'out of place in a comic opera.'"

The author is speaking (page 92) of "Patience." "Some of the humorous topics were insisted on, to the sacrifice of the sense of refinement. The verses on 'Colocynth and Calomel' we could have wished away. \* \* \* A tall and somewhat portly lady, with a good voice, who made a semblance of accompanying herself on the violoncello, was made to dwell rather too persistently on her physical gifts. Such topics do not appeal to the humorous sense, and are something of a humiliation for the performer." Poor "Lady Jane!" Do you not hear Mr. Fitzgerald calling for an ounce of civet?

"It was in this piece ('Trial by Jury') that the author first made use of a happy device which he afterward largely developed. His object was to avoid the conventional methods of using the chorus, nearly always a professional crowd, who came in at intervals and raised their voices. A more probable and natural method occurred to him. Assuming that the conspicuous personages must have some following connected with or dependent on them he contrived to emphasize these attendants in a picturesque way. They had the air not of a 'crowd,' but of a large number of friends." (Pages 30, 31.) How rude it was of—say Scribe in "The Huguenots"—to anticipate Mr. Gilbert's little game!

"There is something remarkable in the fertility with which the United States have furnished quite a number of these pleasing and acceptable songsters, some of whom, like Miss Griswold, have even become leading singers in the Grand Opéra at Paris—a situation so very difficult to attain when we consider how *difficile* and jealously exclusive are our neighbors. In spite of the comparative rudeness and provinciality of the American stage, these performers have an elegance and flexibility that is often lacking in the English singer." (Pp. 231, 232).

It is not necessary here to go into unpleasant particulars, but Miss Griswold was never a "leading singer" at the Paris Opéra; that she appeared there is true. As for the "comparative rudeness and provinciality of the American stage," let Mr. Louis Aldrich reply, or Mr. Nat Goodwin, who, it is said, regarded his introduction at a London dinner, under the name of "Nit" Goodwin, as a deliberate insult to the Star-Spangled Banner.

But enough of Mr. Fitzgerald and his book. The author seems to be reasonably amiable and skillful in the use of scissors and mucilage. The book is a cheap and careless affair, cheaply and carelessly made. As an instance of its sloppy character see from the fact that Mr. Gilbert has at

home "his model theatre, made to scale and with little blocks to denote groups" (p. 110) is repeated on page 130. The proof reader should have known, by the way, that a certain French composer's name is Hérold, not "Harold."

Not a word of how Gilbert and Sullivan first met, and much padding in the shape of inconsequential chatter about "Entertainers." Mr. Fitzgerald's highest flight of criticism is when he pronounces the humor of the "Lord High Exploder" in "Utopia" to be "somewhat mechanical;" and who told him this?

The book is chiefly valuable on account of its catalogue of original casts, and this is perhaps not always trustworthy. For example—page 57 we read: "On its ('The Sorcerer's') later revival Mr. Durward Lely took Mr. George Power's part;" but Mr. George Power's name does not appear in the original cast given on the same page.

Mr. Fitzgerald must also have afforded Mr. Gilbert considerable amusement in the preparation of this book, for in the preface is the information that the author received "abundant assistance, and indeed every information" desired, from the best sources—Mr. W. S. Gilbert and Mr. and Mrs. D'Oyly Carte.

\* \* \*

Mr. B. E. Woolf will join the editorial staff of the Boston "Herald" August 18, and his music criticisms and the music news under his personal direction will be important features of the paper. Mr. Woolf has been connected with the "Saturday Evening Gazette" for twenty-three years, and since the death of Colonel Parker he has been the editor in chief. The readers of the "Gazette" will miss henceforth the keen and discriminating reviews of concerts, reviews characterized by pungency of style, the intelligence of the thoughtful and practical musician and a hearty abhorrence of pretentious ignorance and musical snobbery in high places. So, too, Mr. Woolf's force and wit will be missed in leading article and paragraph.

\* \* \*

How the glory of the fiddler is a thing of comparatively modern invention! I was reading the other day in "Micro-Cosmographie" (1628-1629), and I came across the following:

A POOR FIDDLER

Is a man and a fiddle out of case; and he in worse case than his fiddle. One that rubs two sticks together (as the Indians strike fire), and rubs a poor living out of it. Partly from this and partly from your charity, which is more in the hearing than giving him, for he sells nothing dearer than to be gone. He is just so many strings above a beggar, though he have but two; and yet he begs, too, only not in the downright for God's sake, but with a shrugging God bless you, and his face is more pyn'd than the blind man's. Hunger is the greatest pain he takes except a broken head sometimes, and the laboring "John Dorry." Otherwise his life is so many fits of mirth, and 'tis some mirth to see him. A good feast shall draw him five miles by the nose, and you shall track him again by the scent. His other pilgrimages are fairs and good houses, where his devotion is great to the Christmas; and no man loves good times better. He is in league with the tapsters for the worshipful of the inn, whom he torments next morning with his art, and has their names more perfect than their men. A new song is better to him than a new jacket, especially if bawdy, which he calls merry, and hates naturally the Puritan, as an enemy to this mirth. A country wedding and Whitsuntide are the two main things he domineers in, where he goes for a musician and overlooks the bagpipe. The rest of him is drunk and in the stocks.

Oh! fiddlers of to-day for whom managers struggle and women palpitate, as for "The Fiddler of the Reels," think of the lot of your brethren of two centuries ago, and remember that you too are mortal.

PHILIP HALE.

### The Dog with an Acute Ear for Music.

"DOGS have most acute ears in detecting differences in the quality of sound," said a musician recently. "I have at home a large Newfoundland that is a great lover of music. No matter in what portion of the house he may be, he always comes to me when I begin to play, lying close to the piano."

"I have an old organ. It is one of those instruments with many stops and but few qualities. I think I have been able, after much endeavor, to distinguish two different qualities of tone in all the long row of stops, but my dog made it apparent to me that my ears were not as acute as his. I play for variety upon the organ, notwithstanding its being antiquated, and my dog seems to enjoy this as much as the piano, all except one stop."

"Whenever I pull that stop out he rises to his feet suddenly and commences to bark and growl at me in a most vicious manner, sometimes biting at the organ. Now, to my ear, that stop makes no difference in the sound of the organ. I have tried hard to detect the distinctive quality which aggravates the dog's nature, but without success. I have tried to fool the old fellow by commencing the tune upon one stop and suddenly pulling out the obnoxious one. He never fails to detect this, though the sound to me is just the same."—Pittsburg "Dispatch."

### Next Season's Opera.

LONDON, July 28.

HENRY ABBEY completed to-day his engagements for the Metropolitan Opera House for next season. He furnishes for the "World" the following full list: Sopranis—Emma Eames, Libia Drog Bauermeister, Zelle de Lussan, Mme. Melba, Lucille Hill, Mme. Van Cauteren, Mira Heller, Sybil Sanderson.

Contralti—Mme. Scalchi, Jane de Vigne and Mme. Mantelli.

Tenori—Ottavio Novelli, G. Mauguere, Rinaldini, Jean de Reszké, G. Russitano, Roberto Vanni and Francesco Tamagno.

Baritoni—Mario Ancona, Edmond Gromzewski, Maurizio Bensaude, Campanari, Vascchetti, Victor Maurel.

Bassi—Alfonso Mariani, Agostino Carbone, Lodovico Viviani, Edouard de Reszké, A. Castelmary, A. Abramoff, Cernusco, Plançon.

Conductors—Luigi Mancinelli, Sig. E. Bevnignani.

The repertory will be selected from these operas: "Romeo et Juliette," "Faust," "Philemon et Baucis," "Falstaff," "Otello," "Aida," "Traviata," "Rigoletto," "Ballo in Maschera," "Trovatore," "Ernani," "Tannhäuser," "Lohengrin," "Meistersinger," "Huguenots," "L'Africaine," "Prophète," "Cavalleria Rusticana," "Samson et Dalila," "Phryne," "Favorita," "Lucia," "Don Giovanni," "Nozze di Figaro," "Carmen," "La Gioconda," "Elaine," "Mignon," "Hamlet," "Pagliacci," "Il Barbiere," "William Tell," "Semiramide," "Lakmé," "Martha," "Orfeo," "Mefistofele," "Nanon," "Werther," "Esclarmonde" and "Thais."

Lucille Hill was prima donna in Sullivan's "Haddon Hall," and was very popular in London.

In regard to the personal difficulties between Emma Eames and Mme. Calvé Mr. Abbey said:

"Of course we have nothing to do with private quarrels between members of our company. But Mme. Calvé behaved in not the best manner toward her managers. She has not even been approached in connection with the forthcoming operatic tour, nor will she ever be engaged again by us."

Mr. Abbey will sail for New York on the Aurania Saturday.

Messrs. Abbey & Grau have arranged also for a series of operatic concerts in the Metropolitan Opera House, beginning October 10. The company for these concerts will include Melba, Scalchi, Mauguere and Plançon. Bevnignani will conduct.—Ballard Smith.—"World."

### Leon Margulies' "Gala Nights" at Asbury Park.

THIS popular summer resort is stirred up by a series of high class operatic concerts given at the large Auditorium under the direction of Mr. Margulies, by arrangement with the Westminster Church.

The series was inaugurated on July 9 by the New York Symphony Orchestra, Walter Damrosch, Conductor. The concert created a genuine sensation and the Auditorium was packed. The Asbury Park "Journal," under the date of July 18, speaks of the second "Gala Night" as follows:

For once in the history of Asbury Park the lovers of music are offered a splendid opportunity to witness a grand opera performance without first having to go to New York. At the Auditorium tomorrow night, besides many popular concert selections, they are promised the entire third act from "Faust." This act includes the beautiful and famous garden scene. "Faust" will be given here with excellent artists, scenery, costumes and stage settings, similar to the productions of the Metropolitan Opera House, New York, last winter by the Italian opera company. For this production the stage has been enlarged, a new curtain erected and extensive alterations made, for which that young and enterprising manager, Mr. Leon Margulies, has spared no expense, and to whom great credit is due for these fine performances.

The series will close on August 2, when the third act of "Faust" and the second act of "Martha" will be presented with scenery and costumes. The following artists have been secured: Marcella Lindh, who on a previous representation of "Faust" was received with tremendous enthusiasm, and was recalled no less than six times; Marie Mattfeld, an excellent young contralto; the well-known tenor Mangioni de Pasquali and Herr Conrad Behrens.

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CHICAGO OFFICE OF  
THE MUSICAL COURIER, 236 Wabash Ave.,  
July 28, 1894.

**T**HERE is a little life in the musical world here. The music schools are holding summer sessions, and, notwithstanding the heat, are giving concerts. It seems almost like overdoing things to teach the whole year without rest, but times are bad, the music teacher must live, and every dollar counts. It is doubtful though if it is really a benefit to him to keep steadily at work the whole year. Teaching, especially music teaching, is work which taxes the nerve-power to a great extent, that is, if it is conscientious, and one needs a rest. After a vacation spent in the country or at the seashore, tired and worn nerves regain their power and one can do more and better work in consequence.

The Chicago Conservatory is giving a series of chamber music concerts in the recital hall of the Auditorium. The program given this afternoon was:

Sonata for piano, op. 78.....Schubert  
"Gretchen am Spinnrad".....Schubert  
"Wohin".....Schubert  
Prelude, fugue and allegro, for the lute.....Bach  
Prelude and fugue in F minor, W. T. K. Bk., II.  
Rhapsody, op. 79, No. 2.....Brahms  
"Hochgetürmte," op. 103, No. 2.....Brahms  
"Kommt dir manchmal in den Sinn," op. 103, No. 7.....Brahms  
Trio for piano, violin and 'cello, op. 101.....Brahms  
Miss Josephine Large, pianist, assisted by Miss Bertha Kaderly, soprano; Mr. Ludwig Marum, violin; Mr. Fred. Hess, 'cello; Miss Emma Moses, accompanist.

One of the most unique and attractive musical performances ever given here was the presentation of "The Mikado" in Evanston this week. There is a beautiful lawn and grove at the corner of Davis street and Judson avenue in the classic suburb. It was transformed into an amphitheatre and lighted with Japanese lanterns in which incandescent electric lamps burned. The effect of the lights upon the foliage and setting of the stage was beautiful. The nights were clear and warm, and Sullivan's pretty music was heard at its best in the open air. The scene was realistic, and the pretty faces and fine costumes of the performers made one almost think that the scene was real, and that it was truly Japan and Japanese.

The performances were given in aid of the Evanston Emergency Hospital, a most worthy charity, and the amount realized will be large. Those who gave the opera were society men and women, and their presentation of the favorite work would compare favorably with that of most professional companies. The cast was:

Mikado.....J. Norman Crampton  
Nanki-Poo.....Grafton G. Baker  
Ko-Ko.....William A. Baker  
Pooh-Bah.....William Richards  
Pish-Tush.....David A. Noyes  
Nee-Ban.....Thomas Richards  
Yum-Yum.....Mrs. George E. Noyes  
Pitti-Sing.....Elizabeth Pratt  
Peep-Bo.....Mrs. William L. Vance  
Katisha.....Miss Charles P. Spining

The voices of the chorus were bright and fresh, and they entered with spirit into the performance. They were far superior to the usual opera choruses one is accustomed to hear. There were many of them, the stage was ample, and the effect produced was such as is never seen on the stage of a theatre. A number of fancy dances were interpolated. National dances by ten young ladies, in appropriate costumes; plume dance, and an old time fancy jig by eight pretty girls, and garland dance by eight young ladies. The dancing was graceful and attractive. Constance Mills, Edith Winans, Helen Bosworth and Avenelle Coleman danced solo dances. There were also interpolated choruses and a grand finale by the whole company.

The principals also did excellently. Grafton G. Baker deserves more than passing mention. He is a young man, not more than twenty-two or three years of age. He has a fine figure and engaging manner. His voice is a pure tenor of great compass and exquisite quality. He sings with much feeling and his voice shows careful training and earnest study. He made a decided hit with the song "A Wandering Minstrel I," and displayed considerable dramatic ability. He was really an ideal "Nanki-Poo." Mr. Baker intends to enter the profession and gives every promise of a brilliant and successful career. It is doubtful if Gilbert and Sullivan's taking work ever had a presentation so complete in every particular. The ladies and gentlemen who

gave the performance should turn their attention to other works and give us out door performances every week during the summer.

The orchestral concerts at Battery D Armory, under the direction of Max Bendix, have been resumed. The war is over, the strike is virtually ended. Debs has gone home, and he left the depot waving farewell to his followers from the platform of a Pullman car.

Such is fate.

Bicknell Young, the popular baritone, will sing at the Bendix concert on Tuesday, August 7. It is a request night, and Mr. Young will sing the Toreador's song from "Carmen."

There are several new music schools in process of formation, and Chicago will be well supplied in that respect.

WALTON PERKINS.

### Opera in England.

**T**HERE is a class of musicians who can scarcely tolerate the idea that there are any composers among us in England, persons who grudgingly admit that even the performances which take place in this island are really of any artistic value, or that they are any evidence of a taste for music. England has perhaps been over confident of itself in the matter of its commercial superiority, and gradually it will find that it has assumed too great an importance, and that much of the business that it has appropriated will not remain in its possession for always. But though it has been too grasping in this direction, it has not exhibited nearly enough self-respect in the matter of music.

The average standard performances on the organ, of church services, of concerts generally and indeed one might perhaps say of musical intelligence of the people, is as high in England, if not higher, than in any other country in Europe, in spite of Rubinstein's wild assertion that of all the people who are musicians 50 per cent. are Germans, 16 per cent. French and 2 per cent. English. It is true that in opera we have sometimes been at a very low ebb.

Concerning some present day criticism, respecting opera in England, Sir Augustus Harris, in the "New Review," makes a protest against rabid and unreasonable flights of some English writers. He says:

"An operatic manager has to deal with a small number of anonymous opponents, who take sides either for or against any particular person who may or may not have enlisted their sympathies, for reasons best known to themselves.

"To such a pitch has this come that an editor of a fashionable weekly journal for men and women compares the performances of high-class opera, with all the leading artists in the best theatres in the world, with the business of a pork butcher; that the critic of the paper admits that he never writes an impartial notice, and when another critic compares the opera to an eating house, it is no wonder that foreigners come to the conclusion that we are not an artistic or a musical nation."

There is one thing which is very much easier than to manage an opera house, and that is, from a comfortable outside position, with nothing at stake, to state how an opera house could be managed to the greatest possible advantage. It is still easier to state how it should not be managed. Easiest thing of all is to abuse the manager. The difficulties of any operatic enterprise are lessened by distance, until what are really considered mountains appear as if they might be overcome readily. And, at any rate, it seems certain that the artistic value of the performances might be enormously increased if the management were only gifted with that insight, just appreciation and business tact with which the critic has been blessed. In some respects the operatic performances which Sir Augustus Harris has provided have been of the highest kind. He has, at any rate, been keen in his search for the best artists and in the discovery of new talent. He has introduced many artists who have afterward gained high positions in the musical world. Among these may be named Jean and Edouard de Reszké, De Lucia, Paroli, Maurel, Arnoldson, Mancinelli, &c. And again, the mise-en-scène has been carefully considered, and on the whole very satisfactorily, especially when one considers the large repertoire of operas performed.

Sir Augustus Harris turned his attention to opera at a time when it was in a very poor condition. He relates how he witnessed a disgraceful performance of "Faust" at Her Majesty's Theatre. There were long intervals between the scenes, and at the introduction of the Garden Act more than half the instruments were absent. The curtain went up, and gradually the missing instrumentalists returned to the orchestra. Again, at the end of the act he was called away, and as he was returning home that evening, after an hour and a half, he noticed that the theatre was still open, and on entering he found that the curtain had not yet risen on the next act. The difficulty was that the workpeople had not received their money, and they solved the problem by rushing on the stage and receiving money from the audience. Sir Augustus Harris says: "I shall never forget Dr. Houffer, the critic of the 'Times,' as he left the theatre,

sorrowfully declaring to me that opera in England was dead forever"—a striking but albeit unjustifiable assertion on the part of a man whose wisdom was somewhat unbalanced by his prejudices. Sir Augustus' season of about six weeks in 1887 cost him from £14,000 to £16,000, and he determined to give up opera. But he took it up again shortly afterward on being guaranteed that half the boxes would be taken in advance. And since then the history of opera at Drury Lane and Covent Garden is well known. Whatever may be said of the performances, it cannot but be admitted that there have been attracted to England many of the most gifted operatic singers of Europe, and we have to thank Sir Augustus for that, if for nothing else.

It is interesting to hear his experiences of operatic performances abroad, about which much is said to the disparagement of our own.

"To give an instance of one of these performances," he says, "I cannot do better than recall a representation of the 'Trovatore' that I saw in Florence. It is true I did not have the advantage of sitting out the entire opera, but I saw the last act. What should have been the exterior of the prison was represented by a very small thatched cottage painted on a pair of flats, the door of which must have been some 5 feet high. 'Leonora' was represented by a lady in a very modern black satin evening dress, and when the 'Count de Luna' came out of the cottage, which on this occasion stood for the powerful fortress, in consequence of the enormous big plume stuck in the top of a sort of modern life guardsman's helmet, he had to bend down almost on his knees to get his head through first. Anything more ludicrous could not be imagined. The singing was on a par with the mise-en-scène, and yet the public seemed entirely satisfied, and, evidently from their applause, did not expect anything better."

This is much worse than one would put up with in England. At the same time some ludicrous incidents do occur now and again at Covent Garden. For instance, in "Tristan and Isolde," who has not been amused at the sight of a man carrying with preternatural ease a huge piece of rock, and felt that there was something about the specific gravity which was unusual, and also that it would be of sorry service in the employment for which it was intended? Nor has the swan in "Lohengrin" always been calculated to lead one's thoughts into a poetic groove. But it is doubtful if that swan could ever be made anything but ludicrous. Operatic performances in England, if they are to exist at all, must be made to pay. But although practicability in this respect must be taken into account, the work of management may be well or ill done. Despite some deficiencies of operatic performances in London, it may be doubted whether with the present conditions it would be possible to give better representations than those offered by Sir Augustus Harris, unless indeed the management were handed over to such as have considered it their duty to express their contempt. It could be wished that our operas might be produced without the necessity of considering at every turn and corner how they are to be made to pay. Then their artistic value might be increased. Nevertheless, it must not be overlooked that the subvention system does not altogether succeed, as it is known to induce a dangerous indifference to criticism and public opinion, and even by its seeming surety to accentuate the want of enterprise it is theoretically supposed to foster. Such a scene as Sir Augustus Harris describes in connection with a certain performance of "Il Trovatore" is perhaps to be laid at the door of the subvention system, rather than charged to the indifference of the public at large. Even in Bayreuth, where the conditions are most favorable, the performances are open to criticism. Indeed the principal artists employed there are of no higher rank than those who have been engaged here. The productions of our own country should not be despised, though in some respects we may be deficient. Our wealth enables us to obtain the best of everything which the world produces, and this is so in art as well as in other matters. It must always be remembered that we have no state or municipal subventions to theatres in this country. And yet, mainly to the enterprise and ability of our managers, we can show results more satisfactory than are usually seen in foreign countries.—Arthur Watson, in London "Musical News."

**Roberto Stagno.**—Roberto Stagno has bought Gianetti's new opera "Hadron Maurizio" to give it next fall at the Vienna Court Opera.

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## The Cant of Realism.

IT was only to be expected that realism after having inoculated our writers of fiction should attack our younger composers with more or less of virulence. In fiction and the drama there can be seen some glimmering of a return to reason if not to romanticism, but at present in music realism has shouldered her gentler sister aside and grins at us in her triumph with haggard face seamed by elemental brute passions, or livid with vendetta-causing jealousy. Mascagni introduced us to life shorn of thought and palpitating with passion—not that nobler passion such as we find in the old legend of "Tristan and Isolde," nor yet that of the Moor of Venice—but the unreasoning, purely animal passion of the peasantry of the South. To blasé Northerner "Cavalleria" came as a warm gust of air filled with the scent of orange blossoms and heavy in its lusciousness; the primary passions of mankind, love and hate, were reflected in the music with all their crudeness and luridness, and the brutality of Turiddu was voted on all hands to be so true to nature. It was realism, so we were told. The fever spread and rose higher and higher as the success of "Cavalleria" grew. Imitators of course were many. We were introduced by Leoncavallo to the same type of story, though of rather more psychological interest, in "I Pagliacci," and Mascagni even carried his love of realism so far as to give us, in "I Rantzau," a quarrel between two brothers concerning a patch of ground—a quarrel which never rose in any way above the hundreds which are annually settled in our law courts. Poor Music did the best she could, but her straining to catch something in this quarrel worth commenting on was very evident and very pathetic. In the end she recognized she was out of her sphere and so made a little drama of her own, soaring into most passionate heights from which she looked down on the dramatis personæ with something of contempt at their narrow and sordid emotions. Recently M. Massenet has captivated the town with a music-drama which makes "Cavalleria" seem almost cold and gray in comparison. You listen to "La Navarraise" with open mouth (subsequently to be choked with villainous salt-petre) and Music, in her endeavor to follow the rapid action of the piece, stumbles along, feverish, at times inarticulate, and ever with a fine frenzy of madness. Never before in the history of the art has she been asked to interpret so much action in so short a time, and in her necessity to be realistic she has had to step from her pedestal and soil her garments in the mud of brutality. Yet another realistic music-drama has been heard, M. Bruneau's "L'Attaque du Moulin." Here, however, the composer has recognized that dramatic action must not be allowed to force music to breathlessness and consequently to inarticulateness, but even in this work we find the art cribbed, cabined and confined by modern conventional ideas of what is due to the realistic interpretation of the world in which we groan and sweat.

In an interview which a contemporary had with M. Bruneau, the composer of "L'Attaque du Moulin" plainly showed that he is suffering from a very severe attack of the fever of realism. "Je veux faire avant tout du théâtre vivant," exclaimed he, and then continued in this wise, "The main idea, my idea of a théâtre vivant, is to select first of all a series of incidents in modern life for musical treatment. In my particular case I propose never to touch a subject that should not be in point of time and space within the immediate reach of the present generation; and, further, I will treat only incidents which I have lived myself. 'Le Rêve' is a remembrance of my first communion; 'L'Attaque du Moulin' is the musical chronicle of the last war. I do not know yet on which incident my attention will be fixed next \* \* \* but I can assure you already to-day that my story will be absolutely modern, and that I shall have had experiences similar to those on which I may have to comment musically." Here you have the cant of realism at its fever heat! It would seem that one of the first necessities of the composer or author is that he should have lived much, and that unless his experience covers a large field of human life he is incompetent to write dramas or to illustrate them musically. Strange delusion! Strange negation of the powers of imagination! Did Shakespeare then ever avenge his father's murder, wade to the goal of his ambition through human blood, or smother his wife from causeless jealousy? Yet if he had not similar experiences to these he ought not, according to the gospel of M. Bruneau (and M. Zola?), to have written his tragedies. How, they argue, can a man know aught of those things which his experiences do not cover? The simple answer that imagination can enable a poet to construct a whole drama out of a bald plot and a little hearsay description will probably appear puerile and old-fashioned to the fanatics of realism. They will demand to know what imagination is, and will then convince themselves of the impregnability of their position by raising a mist of metaphysics. Into that mist we will not follow them except merely to say that imagination is certainly fed by experience, but that very little experience goes a very long way with a really imaginative mind. It is not necessary, for instance, to have gone through the Franco-German war to be able to realize its horrors, or to picture to our-

selves the actions of human beings during a period when the ordinary course of human affairs is turned awry, and men do things of which they would not dream when pallid death stalks not through the land. We know, by reading history, that crises in human life bring forth a strange crop of actions; and it should not be difficult for us to put ourselves, without ever having had practical experience of war, in the place of a father who has to choose between his own safety and the life of a daughter whom he loves with a deep and unselfish love. We know to what heights of heroism man will rise when events out of his daily life are happening, when death, striking quickly and not calmly touching the eyelids, as in peace, stares him in the face. And if you take away this central idea of "L'Attaque du Moulin," what have you left that imagination could not build up from the accumulated knowledge and experience of the world? We all know the kind of scenes which take place when a farm house is besieged? But perhaps M. Bruneau means that having lived through the Franco-German war he is able to portray with more intensity the emotions of his dramatis personæ than if he depended entirely on his imagination. But this capability of feeling intensely that which we have not experienced is particularly the mark of the poet, and you will never find in the master-works of the world any evidence, in the shape of unreality, that their makers have not experienced the emotions they portray. For a man who is not a poet at heart this experience may take the place of imagination; but for a poet it is quite unnecessary. Then let us deal with M. Bruneau's idea of "selecting first of all a series of incidents in modern life for musical treatment." It is difficult to see, if one has not been inoculated with the Cant of Realism, what is particularly gained by setting one's story for musical treatment in modern times; indeed, on reflection there seems to be strong reason against such a course. We must remember that singing is not the natural medium of man's expression, and that the whole art of music-drama is practically that of making music appear as natural as human speech. There are many who are of opinion that, inasmuch as music is not the usual form of human utterance, music-drama can never be more than an artistic anomaly, an essentially artificial form of drama striving to be natural, and that, therefore, all attempts to make it convincing are but as the labors of Sisyphus—the stone of opera cannot be pushed to the summit of the mountain of naturalness. We can only observe that appearance is the main thing. All art is artificial, but the salient point is to conceal art (we apologize for the fitness of the aphorism). Singing is after all but an idealized form of speech, and can be made to appear quite natural as a mode of human expression if the circumstances of the plot of the drama do not brush the bloom from the idealization. Now it stands to reason that in choosing modern incidents a composer of opera begins by handicapping himself, for the unusualness of tone speech becomes very marked when drama is brought over the threshold of our own days, and it is difficult to see what he gains, except, according to the gospel of realism, the palpitation of actuality (hideous phrase!).

It is necessary, too, for the composer to have eliminated from his libretto the thousand and one touches of prosaic actuality which we expect when a drama of our own day is put before us, for these prosaic touches are precisely what music cannot illustrate with any artistic success. If these necessary but prosaic circumstances of modern life be eliminated, and the emotional crises of mankind be alone interpreted, of what advantage is the modern setting of a story—for are not man and woman much as they always were? And then M. Bruneau lays stress on "incidents."

At bottom this is the fault of the so-called school of modern realistic opera composers; they set music to librettos which are mainly dramas of incident and not of psychological interest. Now we do not wish to deny that dramatic incidents are made more forcible by the heightening effect of music, but we do not see that this kind of drama is at all fitted for music, and, further, it must be denied that a libretto dealing mainly with things that happen and only secondarily with the things that are felt or thought gives the composer very much chance of development. Music should not be hurried along from situation to situation; it requires sufficient leisure to become articulate; and above all it never rises to its greatest heights in the mere illustration of bustling incident, but rather finds its truest level when it attempts to give a musical equivalent for the ideas of the drama and the thoughts and feeling of the dramatis personæ. These should be the main end of music-drama, as indeed they are of the highest kind of literary drama, and it is only when the thoughts and inner feelings of the character are portrayed that we get "real realism." The realism which imagines that it gains force simply because it deals with men and women of the day and with the situations of every-day life is not realism at all but at best a kind of wax-work simulacrum of it. If you prick the characters they bleed—sawdust. Then it should be remembered that literary drama has quite other methods of expression than music-drama. It is necessary in the former to obtain an effect of vraisemblance by the countless touches which go to make up a faithful portrait of life. The realistic method if not employed merely for its own

sake, as doubtless it too often is in the works of the avowed followers of realism in literature, is absolutely necessary in the presentment of character to the mind of the audience. But all these touches are perfectly useless for music, for they do not in the slightest crave for musical expression, which, it must be admitted, is only appropriate when we seek to realize emotions and those thoughts which are difficult to separate from emotion. It will be said that we are here limiting the function of music in relation to the drama, but it really is only an apparent limitation. That is to say, it is a limitation of the way in which the story must be presented on the stage. The broad essentials of a story are alone those which require musical treatment; that is, we must strip a drama down to its emotional psychological essence before it begins to require musical illustration. It will be easily seen that the kind of subject which can be appropriately illustrated by music differs somewhat from that which is more proper to literature, or at any rate it has to be turned a different way about. For instance, Shakespeare's Hamlet is built up by many subtle touches and the character of the melancholy Dane appeals mainly to our intellect and secondarily to our sympathy, or emotion. That is the literary method. Now supposing the subject has to be treated for musical setting. It is at once evident that the play must be considerably shortened, or the opera would last for a couple of evenings if every word were set, leaving out of the question the fact that the great bulk of the text of the literary portrait does not require musical setting at all. The ordinary hack librettist simply shortens everything, giving a line here and a line there and working in the main situations. This is emphatically the way not to write a libretto. For music the character of Hamlet must be presented to the audience from an emotional point of view; we must have what he feels rather than what he thinks; and to do this without losing the intellectual ideas of the drama is of course very difficult, and can only be done by entirely rewriting the play, in parts at least. The result would be that we should have in the libretto a framework giving the character of Hamlet expressed in terms of feeling, and it would then be the duty of music to give emotional flesh and blood to this framework. But the "realistic" music-dramas of the present day are not of this sort. They are simply truncated dramas of incident, and the result is that situation follows situation without the inner essentials which demand musical interpretation receiving more than the scantiest of consideration. An instance in point is the libretto of "L'Attaque du Moulin." The only part of the story which requires musical setting is the love of the miller for his daughter, the love scenes between her and the hero, "Dominique," and the father's ultimate self-sacrifice, which is indeed the kernel of the whole drama. All else is mere incident, exciting perhaps, but not particularly requiring musical setting, and in the libretto these incidents, such as the taking of the mill, its defense and the alarms and excursions generally take too much space in the scheme, so that those scenes which deal with the essence of the drama, its emotional and psychological raison d'être, and therefore require musical setting, are not prominent enough to give the composer every opportunity of development. Of course viewed as a melodrama such a libretto and music are entirely satisfactory, but one feels in listening to the work that the composer has been unduly sacrificed to the incidents of the play, and that music is not best suited to "realistic" dramas of this type. At the same time, we would not be thought to be in favor of milk-and-water romance, but we would urge that thought and emotion rather than incidents require musical illustration, and that in this respect the mere fact of putting an opera in modern dress does not make it any more realistic of human nature than one set in the distant past, as "Tristan and Isolde" is. To raise up personal experience at the expense of imagination, and to hold that a drama is unvital unless it deals with modern life—of such is the Cant of Realism.—LONDON "MUSICAL STANDARD."

"Princess Phosa."—Mr. Chas. H. Hanson, of Worcester, Mass., is completing the scoring of his comic opera "Princess Phosa." book by John M. Kendel.

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Applications now received and dates placed at the Newark College of Music, Music Hall, Newark, N.J. L. BAYLIS, General Secretary.



### Ancient Greek Music.

ON Monday afternoon at the Queen's Hall a very interesting lecture was given by Mr. C. F. Abdy Williams on "Greek and Roman Music;" and the occasion was made exceptional, inasmuch as the recently discovered "Hymn to Apollo" and all the other existing remains of ancient Greek compositions were performed. The lecturer began by pointing out the importance of the recent discovery of the marble slabs at Delphi, and he said that though several very ancient musical treatises had come down to us, we hitherto possessed no examples of Greek music dating from before the Christian Era, except a mutilated fragment of the Music of Orestes, and some music of very doubtful authenticity to a few verses of one of Pindar's Odes.

Ancient Greek writers have aroused the keenest interest and curiosity by their unanimous praises of the wonderful effects of their music. The cultivation of art in all its forms was carried to an exceedingly high pitch by the Greeks, whose admiration of the "beautiful" of every kind seemed to have amounted to a species of worship. Having touched on the importance to the strengthening of the character and training of the intellect which the Greeks placed on a correct knowledge and judgment of beauty of form and music, the lecturer said that the idea that music was an innocent and enjoyable means of passing the time, or that it was in any sense a mere amusement, or even an ornamental adjunct to religious services, probably never entered the mind of a Greek. To him music, like all the arts, was an expression of beauty in the abstract, and therefore a means of training the mind to a high ideal of life.

The lecturer then referred to the fact that musical contests were made a prominent feature of the sacred games at Olympia, Delphi and elsewhere. Some of these contests were not of a very artistic nature, for the prize for the best performance on the trumpet seemed to have been given to the person who could blow the loudest and longest note. Harmónides, a pupil of Timotheus, blew so strong a blast in a flute contest that he died on the spot from over-exertion, and one Archias dedicated a statue to Apollo in gratitude for having been permitted to perform three times at the Olympic games without once bursting his cheeks or a blood vessel. Among the most important competitions at these games were those of the singers and poets. After having established their reputation by winning prizes at the sacred games they were employed to sing odes in praise of other prize winners.

It was in this way that Pindar came to the front. Although he was a most prolific writer in nearly every style of poetry, his Odes written on these occasions were the only specimens of his work which have reached us. His first Pythian Ode, written in commemoration of a victory gained by Hieron, Tyrant of Syracuse, at the Pythian Games, 474 B. C., was the first composition on the program. The music was first published by Kircher in his "Musurgia," 1650, and was said by him to have been discovered in a very ancient MS. of Pindar's works in the library of the Monastery of St. Saviour, near Messina. The lecturer, in speaking of this Ode, pointed out that though the library mentioned by Kircher had been thoroughly searched no trace could be found of the MS. He thought it was just possible that Kircher, writing from memory, may have made a mistake as to the library. The bulk of the Messina Library has been moved to the Vatican Library, but the lecturer has not yet heard that the MS. of Pindar's Ode has been searched for in the latter library.

Before the Ode was sung by Mr. W. H. Wing the lecturer pointed out to the observation of the audience that all the phrases except one of the composition commenced on a higher note than that on which they ended. Aristotle in his Thirty-third Problem said that it was more harmonious to begin a melody with a high note and to proceed downward than to begin with a low note and proceed upward. The composition therefore fulfilled at least one of the conditions anciently required for harmonious music. Whether it was a forgery or not the gravity and dignity were in keeping with the words of the Ode. A strong argument against its authenticity was that no other copies have been found; but on the other hand there seemed no reason why Kircher should have forged it, or, if he had, why he should not have forged other similar pieces. It was published in many treatises and musical histories, and all translators agreed as to the melody, which was in the Phrygian key and the Dorian mode.

The Greeks freely employed two kinds of notation, one for instruments and the other for voices. In this Ode the music of the first two verses was given in vocal signs, while that of the last three in instrumental notation, while directions were added as if to show that these verses were to be accompanied by the lyre. There was a general consensus of opinion as to the melody, but this was by no means the case as to the rhythm. The rhythm used by Mr. Abdy Williams was that given by Gevaert which agrees exactly with the metrical schemes given in Gildersleeve's edition of Pindar's Odes and in Schmidt's "Eurythmic." The lecturer said the Ode was accompanied by flutes and lyres. The lyre was not always played in unison with the voice. We had incidental evidence to this effect from a

passage in Plato's "Laws," where he says that players should be taught to play the lyre in unison with the voice, and not to play an independent melody, as was done by professional performers.

Plutarch gave us some of the intervals used by lyre performers; thus he said that they sometimes struck a second, a fourth, a fifth or a sixth above the voice. An anonymous Greek writer of the second century, A. D., on music told us that a krousis or instrumental ritornel was played not only as a prelude before the song commenced, but sometimes between the verses and even in their midst. Instances of this occur in a fragment of the music of Euripides recently discovered among the Rainer papyri at Vienna, but too mutilated for performance. The lecturer said that since we know that not only were instrumental introduction and ritornels used, but also there was some kind of elementary harmony, he had thought it advisable to add a simple modern accompaniment to this and all the other pieces, confining himself entirely to the scales used in each particular piece, in order to preserve the feeling of the mode as far as possible.

When the ode had been sung Mr. Abdy Williams remarked that Pindar lived and wrote at a time when Greece was at the zenith of her artistic fame. During his lifetime were born Æschylus, Sophocles, Euripides and Aristophanes, who were not only writers of plays, but were counted among their contemporaries as musical composers of the first rank. They were in fact musicians who wrote the words of their own music dramas just as Wagner had done, only that Wagner was first a musician and afterward a poet, and they were first poets and afterward musicians. Unfortunately their music seemed irretrievably lost, for the mutilated score of Orestes, already referred to, was too insignificant to give any idea of Greek compositions. "Why," the lecturer asked, "has all this music, which was so much praised and admired, disappeared, while many of the words to which it was allied have been preserved?" The reason must be sought in Greek history. As long as the Greeks were vigorous enough to retain this independence against foreign invaders art and literature flourished among them. But in course of time there was a gradual decay of the energy of the race. What remnant of freedom Greece retained after being conquered by Philip of Macedon was finally crushed when the whole country became a Roman province under the name of Achaia.

The decay of Greek art, said the lecturer, was roughly contemporaneous with the loss of liberty, and music shared in the general downfall. The stately tragic dance gradually gave way to a kind of solo song and dance, designed not to elevate the mind, but to tickle the ears and eyes of a careless and ignorant rabble. When the dramas of Æschylus, Sophocles and Euripides, and the lyric poems of Pindar, Simonides and others were no longer performed in public it was evident that their music would soon cease to be appreciated, even by the learned. The words would retain their full force and be preserved in libraries, but the scribes would not trouble to copy the music, for which there was no longer any use.

The original MSS., which contained the music, would of course soon be lost or worn out, and we were dependent on copies made during the Middle Ages from earlier copies in which no traces of the musical notation remained, and this was the reason why we had none of the music of the best period. A few persons, however, continued to cultivate this music in private after it had been banished from the theatre. The "Hymn to Apollo" had come down to us in its original form, on stone, so that there were no mistakes through the carelessness or ignorance of scribes—and this made the discovery all the more valuable.

The fourteen fragments which have been discovered at Delphi appeared to have been composed in honor of the victory of the Phocians over Brennus, the Gaul, in 279 or 278 B. C. These fragments contained words with musical notation, twelve of which were very much mutilated, while the two largest contained sufficient remnants of the words and music to admit of restoration and transcription; it was to these two stones that we owed the largest and most authentic piece of Greek music at present shown to us. The two stones evidently contained portions of the same hymn, and it seems possible that the end of the hymn was written on a third stone, which has not been recovered.

The second portion is the best preserved; it contains some very difficult passages for the voice, and Mr. Williams pointed out some melodic passages, which recurred more than once, which had suggested the idea of Wagner's leit-motiv; but the lecturer thought this rather far fetched. The rhythm contained five beats in a bar. It had been said that this rhythm was quite inacceptable to modern ears; but those who had heard Tchaikowsky's last symphony would recognize that this was not in reality the case. The lecturer then gave a succinct and lucid account of the Greek scales, and remarked, after the performance of the "Hymn to Apollo," that that was all the genuine music of Greece before the Roman Conquest which up to the present has been discovered.

Reasons were given why M. Reinach's interpretation of the "Hymn to Apollo" was the best that could be made, and was in all probability absolutely exact. The hymn was originally accompanied by flutes and lyres. Such a

band was represented on the north frieze of the Parthenon, where a group of two lyre-players and one performer on the double flute preceded the bearers of olive branches. Mr. Abdy Williams subsequently gave a sketch of the history of Roman music, and showed what a debt it owed to that of Greece, though the art never took the same position in the estimation of the Roman as it did in that of the Grecian public.

In Rome music was looked upon with contempt, as an effeminate occupation, unfit for a nation of soldiers. When however, it became fashionable, the emperors affected a love of it, and several of them, especially Nero, appeared in the theatres as public singers and dancers and instrumentalists. The lecturer referred to the defection of the Roman flute-players in 309 B. C. as the first strike on record. The musicians of Rome were formed into colleges of flute-players, trumpeters, singers, &c., each college having a common chest and certain privileges as a corporate body. A burial ground, dating from 30 B. C., of the college of the singers who performed in the public games, is still in existence near the Latin Gate in Rome. Under the Empire Greek musicians were imported to Rome as slaves to minister to the pleasure of the people, and the three hymns mentioned hereafter were probably written by two Greeks, one of whom was a freedman (i. e., a liberated slave) of Hadrian.

These authentic hymns have been published in various forms, but so far as the lecturer knew they had never been performed before in London. They are "Hymn to the Muse Calliope," attributed to Dionysius, who lived under Hadrian, 117 to 138 A. D.; "Hymn to Helios," attributed to Mesomedes, a lyric poet under Hadrian, and "Hymn to Nemesis," attributed to Mesomedes. With the last piece performed the repertoire of all the existing ancient Greek music, at all in a condition to be performed, was concluded. A few vocal and rhythmical exercises were found in an anonymous treatise of about the second century, but they were merely such as would be used by beginners. The lecturer expressed a hope that future excavations would bring to light more Greek music, and that we might thus get further insight into this fascinating subject.

The musical illustrations, besides Pindar's "First Pythian Ode," the two fragments of the "Hymn to Apollo" and the well-known hymns to Calliope, Helios and Nemesis, included a short piece of music, dated from about 100 A. D., found engraved on a stone at Tralles. All these were exceedingly well sung by Mr. W. H. Wing. The effect of Greek music is, of course decidedly monotonous though it is easy to see that in its proper surroundings it would be impressive even to modern ears. We have to thank Mr. Abdy Williams for a very interesting afternoon. By the way, it should be mentioned that Messrs. Novello had the happy thought of publishing the music, except that of the "Hymn to Apollo," with brief accounts of the probable dates, &c., in a small pamphlet.—London "Standard."

### Musical Thefts.

AS a plagiarist Händel claims special attention. Other men's musical ideas crowded upon his receptive mind as lavishly as did his own, and he seems to have turned them very largely to account. A later age, with a more scrutinizing eye and analytical craze than his own, has discovered that Händel has justly entitled himself to the reputation of being a musical pirate, as bold and barefaced as was ever abroad. He did not merely borrow ideas—he lifted whole movements en bloc!

The customs of one age are often inexplicable to another, and no one nowadays could probably offer a solution to the problem which Händel supplies in this respect. Buononcini had to fly the country for passing off as his own a madrigal by Lotti; yet Händel seems to have been fortunate enough to have long escaped detection. One charge will suffice, although Erba, Stradella, Colonna and others have all been laid under contribution.

When in 1748 a grateful nation returned thanks for the battle of Dettingen, Händel provided a Te Deum, presumably of his own composition. It has been discovered, however, that the composition is mainly the music of a Te Deum by Urlo, who was a chapel master in Venice in the seventeenth century. No less than nine movements in the "Dettingen Te Deum" and six in "Saul" are "cribs" of an amazing and audacious nature from Urlo's work.

What induced Händel to thus appropriate and palm off as his own other men's work no one has discovered. It is a great blot on an otherwise honorable artistic career, and is the less excusable because it must have been even less trouble for him to write an original movement than to copy one. Small men have to descend, and do descend to such unprincipled tactics; but the case is unexampled where a great composer has perpetrated such gross plagiarisms as are traceable to Händel.—"Blackwood's Magazine."

**Grand Opera at Philadelphia.**—The repertory of the Hinrichs Grand Opera Company this week is as follows: Monday night and Saturday matinée, "Der Freischütz" (introducing the cascade of real water and rain of fire); Tuesday night, "Huguenots;" Wednesday night, "Don Giovanni;" Thursday night, "Fidelio;" Friday night, "Tannhäuser;" Saturday night, "Martha."



## Latest From London.

**V**ARIOUS rumors as to the ultimate destiny of Covent Garden have during the week been current in the opera lobbies, but the legal representative of the ground lessee has expressly stated that no arrangements of any sort have definitely been made, to take effect after the expiry of Sir A. Harris' present tenancy next spring. It is understood that Mr. Montagu is still willing to sell the lease and stock, but the option granted to certain gentlemen who had commenced negotiations expired last Wednesday.

At the present time it therefore seems almost positive that Sir A. Harris' term will be extended, and as he also possesses the lease of Drury Lane it is in any event absolutely certain that the impresario who rescued opera from the state into which it had fallen a few years ago will next year have a summer season, for which indeed the contracts with Madame Calvé and other artists have already been signed. The gala night arranged for Monday week is, in fact, partly intended as a sort of publicly expressed recognition by the subscribers and the leading singers of the enormous services which Sir Augustus has rendered to operatic art during the past eight years.

Novelists are not always strong in their musical facts. Only a short time ago in a shilling shocker the last century hero declared "Elijah" to be his favorite oratorio. Ouida, in "Signa," on which Mr. Cowen's opera—portions of which were performed before the Queen at Windsor on Tuesday—is based, blunders still more amusingly. The scene in which "Bruno" smashes "Signa's" cherished violin is now omitted from the opera, but in Ouida's powerful novel "Signa" sits up all night to mend the instrument:

It was quite useless. The wooden shell he could piece together well enough, but the keys were smashed beyond all hope of restoration, and for the broken silvery strings there was no hope.

A few pence might, it is true, have replaced the silvery strings, which in the heat of a concert room frequently go with a crack; but to discover the "keys" of a fiddle there is, we fear, indeed no hope. A violin in fact is not like a piano, and even Stradivarius omitted to provide the instrument with keys. "Signa," however, was a wonderful boy, for he played the Saltarello and the "Misero Pargolotto" of Leo before he had had a solitary lesson, and he also wrote down on paper music which one of his playmates declared (perhaps not inaccurately) to be "impossible."

Telegraphic blunders, usually the result of indifferent calligraphy, are not confined to England. A few days since Dr. Saint-Saëns received from M. Bertrand, the Paris impresario, a wire: "Serai Opéra lundi et mardi entre deux et quatre heures." Dr. Saint-Saëns collected on Monday at 2 a crowd of sympathetic friends to condole with the entrepreneur. That gentleman's message, as improved by the telegraphist, had run: "Serai opéré lundi et mardi."

The foreign papers announce that the famous La Scala, Milan, will next winter be placed under the direction of Signor Sonzogno, who already has another opera house in the same city.—London "Daily News."

## Angelo Mascheroni.

**I**T is not difficult to account for the extraordinary success of Angelo Mascheroni's compositions in England. Gifted with a rare natural vein of pure melody, saturated as it were with the best traditions of the Italian school, and enjoying the inestimable advantage of having breathed and thrived in the musical atmosphere of the great artistic centres of Europe and America, he was quick to recognize from the moment when he first made England his second home, that the English popular taste is not to be tickled with mere confitures, but requires musical food of a more substantial and enduring kind.

In plain language, he never fell into the disastrous error, common among some of his countrymen who have Anglicized themselves, of supposing that pretty Italian tunes, however charming of themselves, are sufficient to gain the lasting approval of a nation educated to regard Handel and Mendelssohn as its musical gods. In speaking of that king of song writers, Schubert, Professor Parry has well said: "He uses realism, color, striking harmony, polyphony, modulation, as well as melody, to bring home the poet's meaning. Melody is relegated to its right place as only one of the factors of effect, and a great deal of his expression is produced by striking harmony and modulation."

In all of Angelo Mascheroni's compositions there is, beneath the beautiful melodic structure, a foundation of sound musicianship upon which the lighter graces and charms of lyric art flourish as the leaves and blossoms on the boughs of some stately tree. In almost every line from his pen there is unmistakable evidence of the unremitting care and patience with which he has wielded the pruning knife before offering his finished work to the public, and yet surely if ever anyone were justified in "dashing off" compositions of the lighter kind it would be Angelo Mascheroni.

Although still quite a young man in years, being in the middle of the thirties, he has had perhaps more varied training and experience than any contemporary song writer. Born in Bergamo, the birthplace of Donizetti,

Tasso, and many others known to fame, he first studied at the Conservatoire there, under the guidance of the celebrated Alessandro Nini, and with such success that at the age of nineteen he became chef d'orchestre of an operatic company, in command of which he made the tour of Italy, France, and Spain. Later he spent some years in Greece and Russia, and there is hardly a city of any importance in North and South America that he has not visited at least half a dozen times.

Five years of his life were spent in Paris, perfecting himself theoretically and practically in the vocal art at the great French Conservatoire. As his intimate friends are well aware, he is the possessor of a baritone voice, charming and tender in quality, albeit powerful when occasion requires, which he has under absolute control, and were he nothing else he might have occupied a very high position indeed as an operatic baritone.

On several occasions, while sharing with Signor Arditì the direction of the orchestra engaged for the Patti tours in America, he has during the sudden indisposition of the regular singers, at almost a moment's notice, contributed vocal solos, and sometimes taken part in duets with la Diva herself. Added to this he is a pianist, if not of first rank, yet very high in the second class, a conductor of wide experience and thorough ability, as habitués of the Albert Hall can testify, a capable linguist and, reserving perhaps his greatest gift to the last, a song writer par excellence.

"Let me make the songs of a people and I care not who makes its laws," he might well exclaim with pardonable pride. In a few years he has made his name known throughout England and America. For an example of the genuine love song, as opposed to the sentimental love-sick ballad, there is nothing better than his "For All Eternity." In his "Soldier's Song" he has successfully shown how great artistic skill can give us a really popular and stirring manly song without becoming vulgar or commonplace; and in his "Ave Maria," written at Craig-y-Nos Castle for Madame Patti, we have, according to the critic of a leading London daily, a composition not unworthy to rank with the later works of Verdi and Rossini in the same genre.

Nothing more refined, and at the same time mirthfully happy, could well be imagined than his "charming and fascinating" "Woodland Serenade;" and, as if to show his complete isolation from the ordinary drawing room ballad-monger, he has given us in "By Special Request" a delightfully appropriate musical setting of a satire by Mr. S. A. Herbert upon the various musical foibles of amateurs and professionals, every point in the words being exactly fitted musically in the most skilful manner.

It is impossible here to particularize even briefly the many beauties abounding throughout his compositions, but no mention of them, however short, would be complete without a word of warm appreciation for his latest romantic ballad, "Fleurette." This is a short epic ballad by S. A. Herbert, of the kind with which readers of Schiller are familiar, and of which Goethe's "Eri King" is a well-known example.

In the setting, Mascheroni has struck out a new line. For every change—be it of sentiment or of expression, or of idea in the narrative—there is a corresponding change in the music, and yet the total effect is that of one organic whole consisting of many melodies, different and contrasted, and yet co-ordinated to each other. German song writers have frequently, in setting epic ballads, followed closely every change in the poem, but it is perhaps not too much to say that not one of them has been able to accomplish this without sacrificing to a considerable extent that independent musical unity of the whole without which the composer's share of the work is made to seem of secondary importance.

On the other hand Italian composers have produced beautiful music allied to words frequently of no value whatever. Even when treating genuine high class poetry they have often meted out but scant respect for the words. Mascheroni has, however, struck out the golden mean between the German and Italian schools, and for this the public is indebted to him—especially so the English public—for such a work as "Fleurette" may fitly stand in the world of song as a type of what an English school should accomplish, namely, the combination of the solidity and scholarly attainments of the German with the grace and beauty and charm of Italian schools.

**Lilli Lehman.**—Lilli Lehman, Kutschera and Paul Kalisch have not escaped the honor of being decorated with the gold medal for Art and Science by Duke Ernst of Sachsen-Altenburg.

**Augusta Salvini.**—Señorita Augusta Salvini, the celebrated Spanish singer and dancer, arrived a few days ago from Mexico, where she appeared at the Teatro Nacional in the opera extravaganza, "Niña," written expressly for her by Luis Bonafoux. The Spanish papers speak in extravagant praises of her artistic performances. She will remain in this city for some weeks and negotiations are now pending for a series of performances of Mlle. Salvini in New York and Boston previous to her departure for Spain, where she has been engaged at the Teatro Real.

## William Frese Dead.

**P**ROF. WILLIAM FRESE, one of the most noted musicians that ever resided in Louisville, is dead. He died on shipboard July 2, when nine days out from New York, and was buried at sea. The sad news did not reach his family in Louisville until yesterday.

Prof. William Frese was very much worked down when he left here, and his death was due to general debility. He has always been an incessant worker, and during the month of February he caught a severe cold, which caused him to lie at the point of death for several months, and from which, in the enfeebled state of his constitution, he never rallied. His physician advised a change of climate, and he determined to visit his old home in Essen, Province of Hanover, Germany, as soon as his strength would permit.

About June 15 Professor Frese, accompanied by his wife, left here for New York, and sailed thence for Europe on board the steamer Rugia on June 23.

In his enfeebled condition the sea voyage was too much for him, and on July 2 he died as related, and was buried at sea on the following day.

His wife arrived at Hamburg July 6, and sent a cablegram to the members of the family in this city, stating that she had arrived safely and was on her way to Essen. She said not a word of the great bereavement she had suffered, not caring to shock the family with the abrupt intelligence of a cablegram.

She proceeded to the home of her husband's mother, in Essen, and there wrote the letter that was received here yesterday, bearing the first intelligence of her husband's death. She will sail for home August 5.

Professor Frese was born in the year 1858, at Osmabrueck, Hanover. His family were all noted for their musical talent—father, mother and seven brothers and sisters. Professor Frese made his mark early in life, and gave public concerts at the age of eleven.

In 1873 he came to America and spent two years in St. Louis. He then came to Louisville and resided here almost continually ever since, though at various times he was engaged in Boston and New York. He was for one entire season with the New York Conservatory of Music. He also gave concerts throughout the country with such well-known artists as Madame Clara Louise Kellogg, Emma Thursby, Madame Carreño and Professors Tagliapietra, Damrosch and Welheling. At another time he was associated with Professor Jacobsohn, of the Cincinnati Conservatory of Music.

His work in Louisville was of the highest character. He was the originator of many local successful musical organizations. Among the most noted of these organizations are the Musical Club, first known as the Frese Choir, the Symphony Society and the Oratorio Society, of which he was organist for six years. He was a thoroughly equipped musician. His tastes were for classic work.

In 1889 he joined issues with Prof. Henry Burck, the violinist, and opened the Frese-Burck Music School at the handsome building at 424 West Walnut street, which building Professor Frese erected at his own expense. Professors Frese and Burck were remarkably successful in this venture.

For several years past Professor Frese has been the organist at the Temple Adas Israel and at the Warren Memorial Church.

Eight years ago he married Miss Mary Wagner, of this city. They leave two bright little daughters, who remained here, awaiting the arrival of their father fully restored to health. The news of his death was a sad blow to the little ones yesterday, although they seem too young to realize its full import.

Professor Frese leaves two brothers in Louisville, who are also musicians, Messrs. Gustave and Rudolph Frese.—Louisville Exchange.

**Jeanne Franko.**—Jeanne Franko, the violinist, is at present in Tarrytown-on-the-Hudson.

**Elene Eaton.**—Mrs. Elene Eaton, the American dramatic soprano, after her recent successes in London, is at her summer residence "Eagle Hill," Bournedale, Mass. She has been engaged for "Israel in Egypt," November 22, and "The Messiah," January 1, 1895, at the Royal Albert Hall, London, with the Royal Choral Society.

**Rafael Joseffy for Europe.**—Rafael Joseffy, the famous piano virtuoso, will probably go to Europe this month to pay a flying visit to Buda-Pesth. His trip is purely for pleasure, as he will not play while abroad.

**Gaston Dethier's Program.**—Mr. Gaston Dethier, the organist of St. Francis Xavier's, on West Sixteenth street, will play next Sunday morning the following program: Prelude, from "St. Francis," by Edgar Tinel, arranged from the orchestral score for the organ by M. Dethier. At the offertory, the fourth and fifth variations and finale, from opus 3, by Dethier. Postlude chorus, from "Haydn's Creation." The occasion will be the celebration of the Feast of St. Ignatius, at the solemn high mass at 11 A. M. M. Dethier's finished and brilliant playing has attracted much attention among music lovers in this city.



## Mr. H. S. Perkins Writes.

Editors *The Musical Courier*:

**P**RESUMING that you are very willing to do justice to public musical enterprises and organized efforts, ignoring for the time being at least every personal consideration, which is as nothing compared with the aims and purposes of our associations, I solicit space in your widely read paper to reply to your Chicago correspondent, Mr. Walton Perkins. In his letters of June 30 and July 7 he assumes to tell you of the recent meeting of the Illinois Music Teachers' Association at Ottawa. If I were to admit that I believe him honest in what he said, it would be placing a lower estimate upon his observing and critical ability than I am inclined to, inasmuch as I have known him socially and professionally for several years and supposed that he was personally friendly to the musical and educational interests of the city and State.

Yet I must say, without qualification, that some of his statements regarding the Illinois meeting not only convey a very erroneous impression, but are literally untrue. They are not even reliable rumors. June 30, he says: (1) "The meeting, so far as I can learn from some of those who were present, was a lamentable fizzle." (2) "The concert programs were performed by pupils almost entirely." (3) "The essays were of the same stereotyped form, made up almost wholly of extracts from encyclopedias and musical histories, with a few platitudes interspersed." (4) "There was also a strong feeling of discord apparent, and a feeling of personal jealousy was openly shown." (5) "It may be unjust to say that these meetings have been a positive harm to the cause of musical education, but it would take a microscope to discover the atom of good, if such atom existed."

The question very naturally suggests itself: How did Mr. Perkins come so quickly into possession of such a fund of positive information? Ordinary mortals would need more testimony before feeling competent to express an opinion in print. But he left a loop hole—"so far as I can learn"—for a graceful retreat. That is not true, because he could very easily have learned just the opposite of a "fizzle" without any unusual effort, and from any one of twenty or thirty reliable Chicago musicians I can name who were present at the meeting. If the Ottawa meeting was a "fizzle" then every meeting held by the association belongs in the same category. Musically speaking we never had a more successful or higher grade effort, not excepting the first meeting in Chicago the last week of June, 1887, which Mr. Blumenberg had every reason to believe was a grand success, as he so expressed to me, with congratulations, at the M. T. N. A. meeting in Indianapolis the following week.

The concert programs prove the "fizzle" statement to be a melancholy fabrication. As to the performance of those programs? "by pupils almost entirely," let us see. Messrs. August Hyllested, O. R. Skinner, Robert W. Stevens, Victor Everham, Charles E. Watt, Walter Spry, Grant Weber, Henri J. Ruifrok, Mrs. Gertrude Hogan-Murdough, Mrs. C. W. Weeks, Miss Nettie Durno and Miss Mathilda Stumpp were the pianists. I will not discuss the issue as to the above being "pupils," and the their playing a "fizzle," but declare that each and every one far surpasses your correspondent—and he is a music teacher professing to be far beyond the pupil point.

Again, the violinists were Max Karger, J. S. Stokes, Earle R. Drake and Miss Marie Paige. Are they "pupils"? If so Brother Walton is a tyro and a novice. Miss Paige studied in Boston, then two years with Dana in Paris, and three years with Joachim in Berlin. She is an artist. The gentlemen can speak for themselves.

Again, among the vocalists were Mr. L. Gaston Gottschalk, Miss Mae Estelle Acton, Miss Harriet Dement Packard, Mr. Herman L. Walker, Mr. Karleton Hackett, Miss Florence Josephine Lee, Miss Maud Dewey, Miss Julia Taliaferro, Miss Flora Thomas, Mr. Robert Haritz, Mrs. Oolaito Zimmerman, Mrs. S. W. Mountz, Mrs. A. W. Freeman, Mrs. Irene Coolidge, Mrs. Ada Markland Robb, Miss Esther D. St. John, Miss Mertes Chandler and Miss A. Margaret Goetz. The above list is sufficient reply without commenting upon Mr. Perkins' slander. It may be that the pianists who played at the Ottawa convention might be greatly benefited (?) by receiving instruction from your regular Chicago scribe! They are all plain, honest, kindhearted people, and simple minded enough to be identified with the Illinois M. T. A., and sufficiently so to pay their expenses to and from Ottawa and give their services, which were valued very highly, as enunciated by the local press and the large, intelligent audiences at the concerts.

(3) How did your correspondent know that the "essays were made up wholly of extracts," &c. He was not there. His informer did not hear them all, and briefly, the statement is a stupendous falsehood. Who were the essayists? Florence Josephine Lee gave "A Lecture Song Recital upon the German Composers;" Prof. B. F. Griffith (Chicago University) on "The Possibilities of Sacred Music;" Herman L. Walker, on "Choral Organizations;" S. W. Mountz, on "Music in Public Schools;" Mrs. Gertrude Murdough, on "Music Study;" Eliodoro De Campi, on "What is the True Italian Method of Voice Culture;" Miss Mae Estelle Acton, on "The Essentials of Effective Solo Singing;" Victor Everham, on "The Importance of

the Study of Harmony and Composition," and Prof. W. F. Bentley, on "Teaching the Masses." These are all important subjects, suitable for essays and discussions, and they were handled with at least average ability, compared with the literary part of the programs at the National and State association meetings. Does your correspondent assume to criticize those essayists and the essays? Is he a second Daniel come to judgment?; a Solomon, dishing up chunks of wisdom? and a new Revelator posing as a prophet? "Heaven save the mark!" I will leave him to settle the question with these well behaved, courteous ladies and gentlemen and well-informed teachers whose shoestrings he is not worthy to untie.

(4) Is also a superlative untruth. While our members at this meeting were not of the patronizing, pusillanimous sort of men and women, and had sufficient stamina, backbone and independence—all cardinal virtues—to express their views without fear or favor, yet in all of the discussions they were courteous and not a semblance of "personal jealousy" was shown during the convention.

(5) Your correspondent, in looking for "atoms" evidently held his "microscope" wrong end—the big end—to his short-sighted eye; or possibly, he used a kaleidoscope filled with pebbles which produced a racket minus the beautiful picture. He reminds me of the small boy wearing the first trousers his sister made. He said he could not tell whether he was going to school or coming home! "None so blind as those who will not see." "There is no darkness but ignorance," said Shakespeare. Your correspondent was in dense darkness. He expresses the hope that "the squable for office" will result in a "radical reconstruction." But, pray, what matters it to him? He never attends the meetings—has never been invited. He knows nothing of the business management, or of the literary and musical proceedings, whether they are good, indifferent or bad. It is therefore cheek and impertinence of the most condemnable kind for him to pose as a critic and adviser, as much so as for the commonest blacksmith or shoemaker to criticize Powers' Greek Slave, or any other art work of a great sculptor.

In his letter of July 7 he reiterates in substance and in the "same stereotyped form" what he said June 30, adding that the Ottawa meeting "was both distressing and amusing." He must have been the only one distressed, and his sufferings remind me of the newsboys' cry one day in Boston during the War of the Rebellion, when news was scarce. They rushed about the streets shouting until red in the face: "Jeff Davis sick with John Brown's belly-ache!" And, verily, his amusements come very cheap. He appears to delight in getting them secondhanded. His Hackett-Harris grievance is not worth the paper and ink necessary to answer. He knew just as much about the facts as he did concerning other matters which he criticized—simply nothing. He can, however, post up by reading "The Indicator" of July 26. He writes a silly libel when he says of the association: "The best known and most prominent musicians of the State have nothing to do with it."

Mr. Editor, let us see about that by presenting names, and then you can judge as well as your readers in Illinois whether or not your correspondent is doing justice or injustice when he writes such pestiferous balderdash. I presume that you will also brand him as a senseless liar without argument from me, especially after reading Mr. Gleason's letter concerning the association concerts in your issue of the 25th inst. Here are some of our members who have assisted at our meetings in addition to those I have named: Clarence Eddy, Neally Stevens, Geneva E. Johnson, Frederick Hess, Mrs. Viola Frost-Mixer, Chas. W. Dodge, Mrs. Abby Carrington, Christine Nielson, James S. Martin, Anne B. Kennard, Mrs. Fannie Bloomfield-Zeisler, S. E. Jacobson, Homer A. Moore, the Æolian Lady Quartet, the Lotus Quartet, the Lyric Quartet, Alice L. Doty, Emil Lieblich, Adolph Koelling, Louis Falk, Harrison M. Wild, William Lewis, Mrs. May Phoenix-Cameron, Chas. A. Knorr, A. J. Goodrich, C. B. Cady, Augusta Cottlow, Julia Caruthers, Mrs. O. L. Fox, Adèle Lewing, Pauline Stein, John Herbert Davis, Christian F. Balatka, Theodore Beresina, Anna DeBeck, Peter C. Lutkin, C. H. Brittan, F. W. Root, Mrs. Nellie Bangs-Skelton, R. M. Hockenhull, Mrs. Sarah Robinson-Duff, C. A. Heinzen, Gertrude Foster, J. H. Davis, Frederic Grant Gleason, J. J. Hattsteadt, Walter C. Lyman, P. C. Hayden, J. Harry Wheeler, Minnie Fish, Fern Shores, Mme. Josephine Chatterton, Wm. D. Armstrong, Allen H. Spencer, H. A. Kelso, Maurice Rosenfeld, Helen E. Buckley and Hubbard W. Harris.

Now, Mr. Editor, how does this formidable list look to you, made up of tolerably well-known teachers and recognized artists, compared with the idiotic pen dash of your critic?

It gives the lie to his harangue in more forcible language than I can in words without over-stepping the bounds of my custom in a newspaper article.

Let us be serious, for this is not making mud pies, nor slaughtering the innocent. It is pertinent to ask, What motive can a writer have, who has the least spark of regard for truth, for recording such falsehoods? It should be the aim of every music teacher and every music critic to aid in our organized efforts to advance musical art, science and

pedagogy in the State and throughout the country, instead of pulling down and doing all in his power to destroy. A fair, honest criticism of musical events I recognize as the legitimate province of the critic, but such unmitigated, lawless untruths as Mr. Perkins threw into *THE MUSICAL COURIER* of June 30 and July 7 are injurious and infamous. They justly deserve the condemnation of all honest, honorable people, and such will be the verdict of the musicians of Chicago and the entire State.

The able essays, the good programs skillfully performed, the local press and the excellent financial success prove the falsity of your correspondent. If it is his purpose to antagonize the Illinois M. T. A. he is welcome to all of the honor and glory that can come from it. This letter is not a personal matter, although I am deeply interested in the success of the association, having been the prime mover in its organization, but it concerns every well disposed and every well equipped music teacher and the best interests of music in Illinois.

H. S. PERKINS.

## The Choir Boy.

**I**T seems to me that whatever I may write upon, this pen will always find "The Choir Boy" a favorite theme. There is something irresistible about the choir boy; something original and wholly distinctive, like the flavor of an apple, and the peculiar charm, to one who feels it, attaches itself to English and French as well as to Americans.

The small boy is the most interesting of humans, anyway. The added musical endowment does not separate him from his fellows, but it classifies him nevertheless. To one acquainted with boy nature there is, in his presence in the organ loft and his active engagement with sacred things, however æsthetic and unfervent, a slight tinge of pathos not far from tears.

Caught in the organ loft of a church, he is like captured quicksilver—all his intense activity held, not by force, but by a slender crystal of superior will and the atmosphere of latent artistic enthusiasm.

For he has an enthusiasm. Witness that adorable little pucker that comes between the eyes when engaged in a strong and stirring chorus, the bashful willingness to accept solo parts and hold his own in duos and trios, and his regular attendance at rehearsals.

He is so awkward and wabbly at best, so one footed in standing, so thrown into his clothes however well dressed, so restless and shifting however well trained. His hands are so wiry and nimble and quick, and however clean have such a finger nail tendency. His boots are so big, his tie and cuff so bruised, his calf so lean and long, his chest so narrow and hoop inclined, however straight he is holding himself under command.

He is intelligent and quick, while seeming slow to those who don't understand him. His indoor motions are all roundabout and indirect, however straight the ball may whizz in the yard outside. His mouth is so mobile, his teeth so unsettled, his complexion so patched and spotted when "out" with the weather; so splendid and clear when good friends with wind and sun.

His eye—what fund of expressions in the eyes of the boys in the organ loft! What drollery, trickery, intelligence, modesty! What latent fires behind the windows of those artistically endowed but wholly human souls!

What a habit of straying to the other boy's shoulder his hand has! What dimples, what quirks, what stray locks of hair, what big ears and thin necks, what great hearts among the choir boys!

Materials for Valiants or philosophers, for St. Anthonys or Fausts, for bomb throwers or philanthropists; how responsive to training, how easily molded by influence, how docile to superior mind, how appreciative, how faithful, how rewarding—these singers of Sanctus and Kyrie!

How ready to laugh at or to admire anything, how uncertain of themselves—poor little chaps; how sweet and gentle, however stubborn; how close to the eye the tear, however unthought of; how close to death the sturdy lives! God bless and keep them all—the choir boys!

FANNIE EDGAR THOMAS.

## A Classical Grind.

**A**HAND organ on Carmine street played the other day in front of a tenement house, and the selection of airs would seem to indicate that the public is advancing musically. The man began with the "Watermelon Dance," then played "Sweet Marie," from that advanced to "Cavalleria Rusticana," then played the swan song from "Lohengrin," and wound up with a selection from "Carmen." All this occurred during a blockade of the cars. The people in the tenement house window applauded the swan song and "Cavalleria." A few years ago a popular hand organ was one that played "Shoo Fly," and "Captain Jinks."

**Sadie Ritts.**—Miss Sadie Ritts, a well known Pennsylvania soprano, took part in a very enjoyable concert at Clarion, Pa., recently and won for herself some very favorable press notices.





**Paris News.**—M. Danbé, the musical director of the Opéra Comique, who was severely burnt some weeks ago by the explosion of a spirit lamp near his bed, has now entirely recovered. Mlle. Danbé, his daughter, is shortly to be married to a Parisian merchant.

**A Niece of Ambrose Thomas.**—Alice Montigni lately celebrated her marriage with Emile Lafont. All musical Paris was present at the event to do honor to the newly married couple, as well as to Mons. and Mme. Thomas. Saint-Saëns played the organ; Taffanel, the flute; Faure sang his "Pater Noster" and "O Salutaris" by Lesueur; Delsart was heard in one of the most charming reminiscences of "Mignon" and an ensemble of violoncelli playing unisono made a grand effect; finally Rémy accompanied by the author played on the violin Saint-Saëns' "Prélude du Déluge."

**A New Singer.**—The last performance of the "Walkyrie" at the Grand Opéra brought before the public a new singer. "Le Ménestrel" says Mlle. Bourgeois, the débutante, was up to six months ago in a confectionery shop in a provincial town, where she was baking sweet cakes. She crystallized at once into a prima donna, and she did well, as her voice is very rich in quality. However, the art of singing does not consist in sounding magnificent tones, even in Wagner's operas, but Mlle. Bourgeois will learn little by little her deficiencies.

**Bayreuth Fallen into Disfavor.**—The Bayreuth festival is not in high favor with the German musical critics. The "Norddeutsche Allgemeine Zeitung" prints a formal denunciation of the management, whose artistic abilities are regarded by its Bayreuth correspondent as little above zero. "The Bayreuth festival may continue to exist," he says, "as a place of amusement for spleenish Englishmen and rich Americans, but it has ceased already to exist as the Mecca of the lovers of the master's art."

The Vienna "Fremdenblatt" says: "No amount of advertising can restore the Bayreuth performance to the standard from which they have fallen. One of Wagner's friends has written to us that Frau Cosima has committed sacrilege against the master's memory by the style in which she allows his masterpieces to be performed."

**Sigrid Arnoldson at Windsor.**—Madame Sigrid Arnoldson was received in special audience by the Queen at Windsor Castle July 9. Madame Arnoldson received a telegram from Colonel Bigge requesting her to attend at the Castle, and on her arrival the Queen warmly complimented her upon the success of her performance of "Baucis," in Gounod's "Philemon et Baucis" opera, at the "command" representation at Windsor Castle on Friday last. Her Majesty likewise presented, personally, to Madame Arnoldson a brooch, consisting of a crown in diamonds and rubies, with the initials "V. R. I.—London Standard."

**Liza Lehmann.**—The popular and charming concert vocalist, Liza Lehmann, gave a farewell concert at St. James' Hall, London, on July 14, assisted by Miss M. Mackenzie, Mrs. Haas, Miss Fanny Davies, Mrs. Alice Gomez, Mr. Plunket Greene and others. A new "Ave Maria" for contralto, solo and female chorus, with cello obligato by Mr. Herbert Bedford, was a leading feature. Miss Lehmann is retiring from a public career on account of her approaching marriage.

**Tonic Sol Fa Association.**—The annual festival of this association took place at the Crystal Palace, London, on July 14. The juvenile performers consisted of contingents from sixty-five schools and evening classes; the adult performers numbered 800, representing the metropolis and many provincial cities. A new sacred cantata, "The King's Error," by Henry Coward, an effective treatment of the story of the death of King Ahab, was well received.

**The Princess Czartoryska.**—The Princess Marceline Czartoryska, whose death, at the age of seventy-seven, is announced from Cracow, is well known to musical history as one of the favorite pupils and the attached friend of Chopin. It has erroneously been said that her father, Prince Radziwill, paid the expenses of Chopin's education and of his journey to Italy. The mistake is due to the somewhat florid volume on Chopin written by Liszt, but it was first exposed by Fontana, and afterward by the composer's biographer, Moritz Karasowski. The story

promulgated in the Paris papers that the princess, in the master's dying moments, placed herself at the piano at his request, and played one of his works, is equally a fiction. She, however, was present, with Gutmann and other friends, when Chopin breathed his last; and during his final illness she was the most constant of his attendants. Moreover, among his amateur pupils the Princess Marceline Czartoryska was one of the most able of pianists. Sowinski, writing in 1857 in the "Musiciens Polonais," declares that she had "inherited Chopin's ways of procedure, especially in phrasing and accentuation;" while Lenz enthusiastically declares her to have been "the best pupil of Chopin, and the incarnation of her master's piano style." He adds that a musical party at the house of the Counts Wilhowski at St. Petersburg, where she performed a waltz and the Funeral March of Chopin, her playing made such an impression that it was thought improper to have any other music that evening, the trio of the march having indeed moved the auditors to tears. Other contemporary writers believe her to have been inferior to Chopin's pupil, Frl. Müller, who afterward married the Viennese piano maker, J. B. Streicher, and to Madame Dubois, daughter of Dr. Edward O'Meara, physician to Bonaparte at St. Helena and author of "Napoleon in Exile." But the princess in the early days of the Third Empire frequently played in Paris for the benefit of the poor, and in the Funeral March Sonata she is said to have been superbly fine. Some years ago the Princess Czartoryska returned to her native land, where she resided until her decease.

**A Spanish Composer Dead.**—Mariano Vasquez, one of the most popular composers of Spain, died in Madrid the other day, sixty-three years old. Among his pieces are the "Musketeers of the Queen," and "Kill or Die." His best work is "The Son of Don José."

**Death of a Tenor.**—Paris, July 23.—M. Montariol, a tenor singer, who had several successful seasons at Covent Garden, London, and went to the United States twice under Abbey's management, died suddenly last Friday in Angoulême.

### Ancient Jewish Music.

IN response to a question asked in these columns about my recent lecture at the Musical Association on the above subject, I should say that when the volume of "Proceedings" is published and issued to the members the text of my paper on the vocal traditions of the Synagogue will show that I have there indicated the general reasons why I claim "the greatest antiquity" for the worship-music of the Jews of Northern Europe. I certainly do not contest the probability of some modification in the transmission of the recitatives, arising from the influence of the contemporary tonal fashions of each age on a series of themes never written down before the present century. But the handling of these themes, and the style and character of their rendering, can only be paralleled among the performances of Oriental musicians; and some of the scale forms peculiar to them are, as Bourgault-Ducoudray's work has made clear, essentially identical with those still traditional in Western Asia, the original home of the Jewish race. Now, since the very early centuries the Hebrews among whom these Eastern intonations have been preserved have had no intercourse with the Orient sufficient to account for the transmission to them of such a mass of melody radically divergent from anything ever heard in the countries where they themselves dwelt. Thus any Northern Jewish melody of distinctively Eastern character must of necessity be allowed "the greatest antiquity." Certainly the modes of the Plainsong are also the modes of much Hebrew music, yet anyone acquainted with the history of Israel during the Dark and the Middle Ages cannot conceive that the Jews adopted any feature of their worship from the Church, while the authoritative Christian teaching ever included a horror of "judaizing."

Bishop Ambrose, of Milan, indeed, who first introduced the Eastern chant into Western Europe, was one of the most virulent Jew-haters of any age. Further, the Hebrew use of these modes is, as I pointed out in my lecture, nearer the practice of the ancient Greeks than that of the mediæval Church. And then the tenacity of Jewish tradition is such that innumerable points have incontestably been handed down faithfully from Bible times to our own. As regards the scriptural cantillation, there exists for it a notation quite twelve centuries old, if not more, and naturally of still less antiquity than the cantillation itself. I was careful to explain that the numerous variants in the interpretation of this notation are parallel in outline while purposely divergent in mode. They are by no means contradictory, as some non-Jewish investigators, misled by their want of intimacy with synagogal practice, have maintained. Their parallel character I showed from the analogy of the Psalm headings (which I interpret as geographical names for modes) to be a tribute to their great antiquity, while the same resemblance in construction with difference in mode, according to the season of the devotional year, is reproduced in the prayer recitatives, or at least in the outline strains which are overlaid with a rich vocal arabesque.

That the cantillation appeared "elaborate" and "ad-

vanced" to many present I can well understand; but that was the effect of the admirable combination, for which we have to thank the ancient punctuators of the text. In its elements the cantillation is rather, indeed, simple and undeveloped, consisting, as it does, of a mere consecutive string of the unrestful and undefined phraselets, which are severally the interpretation of the individual signs of the accentuation. This system, while historically ancient, is based on an advanced syntactical and even philosophical principle; and while it is remarkably beyond any other system of accentuation, the traditional music of which it is the mere notation is equally beyond any other ancient cantillation. I instanced the earliest known transcription of the chant to these accents (made as long ago as the year 1518, and even then rightly regarded as possessing hoar antiquity), and I showed how Jews who could not have dreamt of the existence of that transcription yet chant precisely according to it this day. And even were there not evident the numerous tonal considerations which fortify my position, the pregnant references in the Hebrew literature of every century since Bible times would have led me to anticipate their existence. What is usually regarded as the oldest music is to modern ears so dreadfully vague and monotonously inexpressive that I can comprehend my questioner's "surprise" and "delight" at the exquisitely pathetic and tenderly expressive music which the traditions of the synagogue have handed down. Moderns as well as ancients may indeed be tempted to exclaim, "Sing us one of the songs of Zion."

I assign the origins of the Jewish scriptural cantillation to the Levites who chanted the Psalms in the Second, or at least the Herodian Temple at Jerusalem, and the origins of the florid recitative of the Hebrew prayers to the men who "read with melody," as the Talmud calls it (compare Ephesians v., 19), in the synagogues of that city during the last century of its existence. Your correspondent thinks "there are many reasons for doubting this assertion." I shall feel grateful if he will put them forward, and so perhaps would some of your readers, for it is evident what profound interest these ancient synagogal intonations must have for Christian people, if my opinions as to their antiquity be correct.—Francis L. Cohen, in London "Musical News."

**Death of Otto Oesterle.**—Otto Oesterle, a well-known musician, died suddenly of heart failure Wednesday last at Darien, Conn., at the house of Dr. Kindred. Mr. Oesterle was still a young man and was generally considered one of the best flute players in America. He was born in St. Louis in 1862, and at the age of fifteen attracted attention. Later in life he played in the orchestra of Theodore Thomas in Chicago and in the orchestras of Seidl and others. Mr. Oesterle was unmarried. He belonged to a well-known family of actors and musicians.

**Thomas on Strauss.**—Rudolph Aronson is just in receipt of the following letter from Theodore Thomas:

FAIRHAVEN, Mass., July 21, 1894.

DEAR MR. ARONSON—Your letter was forwarded to me here. Inclosed please find check for my subscription toward the silver wreath to be presented to Johann Strauss. My orchestra has disbanded for the summer and will not meet till October, otherwise I am sure the members of Thomas' Orchestra would, like myself, have considered it an honor to have signed your paper and would have been glad of the opportunity to show their appreciation of "this genius of popular music." Yours truly, THEODORE THOMAS.

Subscriptions, no matter how small, will be received and promptly acknowledged by Rudolph Aronson, No. 1402 Broadway, New York.

**The Peabody Preparatory School.**—A preparatory school to the Peabody Conservatory of Music at Baltimore, Md., has been formed by graduates of that institution and will begin its first year October 1.

The faculty, most of whom are Peabody graduates, will be as follows:

Theory of Music—Hermine L. Hoen, Katharine D. Parkison, Elizabeth E. Starr.  
History of Music—Elizabeth E. Starr.  
Piano—Mrs. Asger Hamerik, Grace Peale Hank, Minna D. Hill, Maud Randolph, Eliza M. Woods.  
Violin—Julius Zech.  
Viola—John Itzel.  
Violoncello—Rudolph Green.  
Ensemble class of stringed instruments—John Itzel.  
Musical manuscript copying—John Itzel.  
Vocal music—Carrie Rosenheim, Lena Stiebler.  
Solfeggio class—Lena Stiebler.  
Operatic classes—Special department of operatic ensemble singing for professional vocalists and advanced students, conducted by Gustav Hinrichs, director of the Hinrichs Grand Opera Company.

**A THEORIST**, composer, director and author, Fellow of the A. C. M., who is equally well acquainted with the theory system of Richter, as with the reformed system of Dr. Riemann; who further has lately made important discoveries and improvements in the science and theory of music, wishes a position as teacher at some well-established conservatory or academy in New York.

Speaks, reads and writes English and German.

Would also be willing to join faculty in the violin or vocal class departments. Is determined to work hard for his art, and can give the very best of references. Address Theorist, care of THE MUSICAL COURIER.



## MUSIC SENT FOR CRITICISM.

WILSON G. SMITH, . . . . . *Piano Studies.*

"ROMANTIC Studies for the Piano, Op. 57," is the full title of a set of six pieces suitable for young players, which are somewhat in the style that was first popularized by Stephen Heller. "Homage to Schumann" will prove useful in the development of touch for percussive accents; the "Gavotte Pastorale" in the attainment of marked contrasts, staccato and legato; "Homage to Chopin" may be used as a preparation for Chopin's "Impromptu in A Flat"; "Murmuring Zephyrs" appears as a simplified form of Heller's "Trout" (Schubert's song) as far as regards the figuration; and the "Scherzo alla Tarantelle" will enable young performers to maintain a prestissimo with a minimum of effort. Teachers will not only find these pieces free from awkwardness and occasional bars of special difficulty, but engraved in such a way as to leave ample spacing, wherein penciled directions respecting the most faultless execution may be written clearly. They are unreservedly recommended.

Cagel Brothers, New York.

F. J. McDONOUGH, . . . . . *Mass in D flat.*

This "Missa Sacratissimi Cordis" ("Mass of the Sacred Heart"), for quartet and chorus, with organ accompaniment, seems well adapted for general use, and especially in churches where the choral body is only with great difficulty trained for high tasks. In other words it will suit the needs of a vast majority of churches. The various vocal parts have the easy melodic flow which finds favor with both singers and congregations, and the counterpoints are never so complicated as to require much painstaking preparation or musical knowledge for their due appreciation.

The "Kyrie" is prayerful, calm and in all respects well adapted to the Latin text. The "Gloria" is a spirited movement, with soli passages inserted that do not demand voices of greatly extended range, nor are they so conceived as to prove unsuitable for a chorus. In the absence or illness of a solo soprano, therefore, the entire body of chorus sopranos may deliver her phrases.

The same remark applies to other movements. On cold winter mornings, when vocalists are not in singing humor, this work will prove a resource. The harmonies are free from crudities and the melodic strains are mostly diatonic. If there is nothing startlingly original, there is nothing unpleasantly strange in this highly serviceable mass.

White-Smith Music Publishing Company, Boston, New York and Chicago.

CARL BUSCH, . . . . . *The Lady of Shalott.*

Tennyson's popular poem is here found set for soprano solo, mixed chorus and orchestra.

The instrumentation is reduced for a piano, the salient points of the orchestration being indicated. The full orchestral score may be rented from the publishers for public performances. It occupies forty minutes in performance, and will be found worthy the consideration of small choral societies who give miscellaneous concerts and wish to execute at least one important piece.

The chorus parts herein are easy and do not require a very large body of singers. In places where extremely strong phrases are to be proclaimed, the four voices are made to proceed in unison, and all the technically elaborate passages are assigned to the orchestra. This expedient is so frequently used that few difficulties will present themselves at rehearsals, and the work may soon be brought to a hearing under the direction of a well qualified conductor.

It is technically termed a "ballad," but it will be found to have the style of a cantata, with free modern orchestration of a rather ornate kind, which rarely falls to the level of a mere accompaniment.

The work is printed from engraved plates and on good paper, and does not distress the eye, as other octavo editions do so frequently.

C. A. Challer &amp; Co., Berlin.

AD. M. FOERSTER, . . . . . *Piano Trio.*

A trio for violin, violoncello and piano in C minor, occupying forty-three full folio plates, here arrests attention.

The composer is evidently well at home in forms of composition that demand a free and florid style of writing. This work especially seems so fluent and smells so little of the lamp that one is led to believe that it was written, as we say, "off the reel" and from first impulse. It starts off with a regulation allegro movement (after a very short introduction or preamble), and in the business-like way that Mendelssohn's piano trio in the same key begins. Indeed it seems to challenge comparison with this work. Hence it is no mere morsel as regards length, or insignificant in aim. The second movement is a larghetto in F major, and the third an allegro con spirito, vivace, in G minor. This being somewhat of the nature of a scherzo and not in the tonality of the piece, if a finale in "C" were added (although the work is already long enough, and might then appear too long), yet nevertheless it would compel higher

recognition as a mightier formation, and lay still greater claim to the epithet "grand," which one is even now tempted to employ. It does not appear on the title page.

As it is manifestly impossible to render a musical composition, except by musical performance, a critic is unable to give in English any quotations from a new composition. He cannot cause to be known the slightest phrase not actually seen or heard. Hence the difficulty of doing justice to a composer is not only great; but that of proving that justice is done is also great. A reviewer often finds it convenient to fall back upon comparisons, although well aware that these make very poor criticisms, and that to the composer such comparisons may be odious; and if he attempts to indicate that which is wholly unknown by reference to that which is already known, it may by some persons be assumed that he wishes to insinuate that there is a want of originality.

With reference to the opening movement of this work it has been said that it suggests Mendelssohn's C minor trio. It would take much time to account for this correspondence and make all intelligible to the general reader, yet there must be some true correspondence, or one work would not suggest the other. It may further be pointed out that a party of chamber music players able to execute and enjoy Mendelssohn's work would be also competent to execute and enjoy Foerster's work. By enjoyment here one does not refer to a vague feeling of satisfaction merely, but to the ability to appreciate fully the spiritual contents contained in these formal structures. The writer also thinks that the gratification in the former case is similar in kind to that experienced in the latter; in other words, that the soul states induced are akin. He hopes that impartial persons will try to see that this may be true, and yet in a technical sense the works may have no resemblances other than that they employ a similar tonality, speed, rhythmic measure and combination of instruments.

Immediately after the first phrase of the love duet in "Tristan" (Act 2), during the Bragäne episode, there is a solo for the leading violin in the orchestra. This strain has a singular affinity with the second subject of this allegro movement: As children in a family may show a likeness in unlikeness, and in some way (not immediately capable of proof) are obscurely felt to be related. Here again the harmonies, &c., differ, but mental moods are allied; hence the pleasure derived is the same in kind if not in degree, and all other known things are equal, as in the case of the first subject.

That the composer has been able to rise to the altitude here suggested is no slight praise; and that he has been able to sustain this elevation is still greater proof of his worthiness to compete with the great classic chamber music writers of the past.

When it is asserted that as far as regards moral outcome certain passages here may be put in the same categories with certain passages found in Mendelssohn and Wagner, when these categories are made in accord with distinguishing characteristics as regards peculiarities of emotion, it must not for one moment be thought that there is here any echo, imitation, improvement or even higher development. All that is claimed is the analogy as indicated.

One may tell Germans who are acquainted with the Rhine from Cologne to Mayence, and able to enjoy such scenery, that they would be similarly gratified with the Hudson from New York to Newburgh without hinting that it was a part of nature's plan to have such counterparts, or that one depends upon the other in any way, or that one was greater or less than the other.

Leaving out all considerations of history and legend, and regarding both valleys simply as nature's work, it may well be believed that they will affect beholders similarly, and to the degree of the capability of their souls to receive marked impressions from sublime scenery. If such statements are permissible in cases where description is possible, one may be pardoned for making similar comparisons here where description is impossible.

If now we turn to Chopin's piano sonata in C minor a chromatic figure will be found in the allegro that is freely used in this allegro movement; but no plagiarism is proved, as the context differs and the passages indicate another order of ideas.

It has been shown that the composer is well able to portray special soul states and to write in the high abstract style. It must here be sufficient to state that his powers in a technical sense have been well developed.

There is, however, perceptible a tendency to prolong passages which are merely episodal, which is specially noticeable in Rubinstein's later orchestral works and seems to specially mark our times. It causes this allegro movement to become self-dated and easily distinguished from the works of older masters from this peculiarity alone.

The two following movements are worthy companions to the first, and one would gladly welcome a fourth as a fitting counterpart to it should this highly skilled composer be inspired to make so grand an appendix.

Himan &amp; Reichenbach, New York.

CARL LE VINSEN, . . . . . *Two Songs.*

The highly accomplished teacher, Carl Le Vinsen, here appears as composer for the voice and piano. He has set

Moore's words, "Come, Rest in this Bosom," to a gracefully flowing melody in the key of G, which gradually increases in its warmth and passion and rises to highly emphatic sustained notes worthy the powers of great singers. In the third part the peaceful character is resumed. The range of voice is from low D to high A. The formation of the opening phrase will interest students who, having constructed melodies exclusively in dance forms for a considerable time, have a difficulty in inventing phrases having other "lengths."

The words of the second song "The Rose and the Snow-drop," are translated from the Danish by the celebrated opera singer, Madame Florenza d'Arona. This is simpler and does not demand great ability on the part of the singer. It will be found useful to amateurs generally, and may therefore prove more popular. The melodic phrases have the universally recognized shape, and are so short as to be easily sung in one breath by persons physically unable to deliver properly melodies of the Händel type.

The range of voice required is from low E flat to high A flat. The accompaniment is so constructed that the vocalist may play it without the attention being too greatly diverted, and hence the song will often find a place in the music of home.

J. H. Rogers, Cleveland, Ohio.

WILSON G. SMITH, . . . . . *Album d'Amour.*

Six love songs are published together to form op. 58 of this prolific composer; they do not, however, form a cycle, being merely a collection without internal relationship.

"My Love Is Like the Red, Red Rose," (by Burns) requires but seven notes (from G up to F); and the accompaniment having sustained harmonies instead of chords, broken up to give a rhythmic motion, or design more or less elaborate, will be grateful to some vocalists.

The "Avowal" requires but one octave (from B flat to B flat), and will be welcomed by contralto singers. "Contentment" has a melody moving between E flat and its octave, which will suit the vast majority of voices. It is very pretty and the piano part is made specially interesting.

"A Song of May" is a contralto song rather more elaborate, but is not difficult—certainly not awkward. Every extra half hour spent in mastering its difficulties will be amply recompensed.

"Thou Art Not Near Me" (words by F. E. Weatherly), also for contralto, will well repay attention. It is not cast in the somewhat sickly ballad style with commonplace accompaniment and the tiresome mannerisms of drawing room music. The chords and modulations are rich enough to entertain the listener and allow the vocalist to sing very slowly without seeming to overact or proving boresome.

"Unrequited" (words by Hallowell Campbell) will be found suitable for mezzo-soprano voices. Compass from low B flat to high E flat. It is dedicated to Miss Agnes Huntington.

The engraving, printing and paper are all good, and the little book presents an attractive appearance, fully in keeping with other objects with which it may be associated on the piano of artists.

John J. Hood, Philadelphia.

ADAM GEIBEL, . . . . . *Bethuel's Daughter.*

"Bethuel's Daughter," or "Isaac and Rebekah," is a sacred cantata for soloists and chorus, with accompaniment for the piano. No mention is made of an orchestra, and therefore one may imagine that the composer intended his work for a small choral body, for which the assistance of a single instrument is sufficient. All is technically simple and well within the powers of any ordinary church choir choral society; but all is extremely weak, much weaker even than the works of Gaul, which are so popular with such coteries. Hence it may give "happiness to the greatest number," but as art it will rank very low.

Were the words secular it might pass; but as they are sacred the work challenges comparison with others written in the accepted churchly cantata style, which it travesties. The cheap and vulgar work found in modern metrical hymns may be seen in the choruses, and the lighter portions resemble Christmas and Easter carols for children. The work has a Sunday school flavor, and yet there is a set of principal characters, and a formal plan, indicating a strong leaning to a quasi-dramatic style and a desire to please theatrical tastes. This is a curious combination. Part 1, Eliezer's mission (the home of Abraham). Part 2, the meeting at the well. Part 3, morning at Bethuel's home. Part 4, meeting of Isaac and Rebekah.

As there are thirty-two formally separated numbers in sixty-four octavo pages it is unnecessary to dwell upon the fact that there is very little thematic development, continuity of musical thought, coherent or consistent counterpoint or unity of design other than that formed by the order of the Biblical incidents here recounted. There is of course no attempt at church tonalities, but even our minor key is set aside; hence there is no solemn grandeur of the kind impossible in major keys. The harmonies are commonplace, and hang so closely to the key note as to cling to it, and remind one of a ship hugging the shore.



In no instance does the composer launch out into the open sea of harmony and revel in a sense of freedom and boundlessness. There is nothing to interest musicians. It would be cruel to prove all this.

The tenor part is printed like the soprano, but has a "C" clef (tenor clef) placed in the third space. This abomination in common with other typographical horrors peculiar to our moveable type music printers deserves outspoken condemnation from all persons who appreciate our musical notation, which is in itself a marvel. The grandest choruses are made up of short phrases, which stand in the same relation to the broad and noble phrases of the great masters of sacred song as do nursery rhymes and Mother Goose melodies to the sublime periods of a Shakespeare or Milton.

Persons who think Moody and Sankey hymns worthy a place in congregational music will regard this cantata as high art and worthy a place in the concert room; but those acquainted with the best models and with sacred music from Palestrina to Mendelssohn think differently.

Turns of expression which are markedly secular and strongly flavored with music hall ballad reminiscences must be stigmatized as vulgar when found in connection with sacred words and associated with sacred things, although not fitted directly to the Hebrew text; yet, nevertheless, the thoughts expressed in the Old Testament are so intimately connected in idea with this grand old language that it seems a desecration of it to give so flippant a musical setting.

Notwithstanding all this, however, the composer seems capable of higher tasks, and to be here designedly writing down to the level of the lowest musical capacity that he is capable of conceiving. For he does not write ungrammatically, like a truly ignorant amateur and would-be composer, nor awkwardly, as one who having mastered the principles of construction has not written enough as yet to have formed a style or gained that fluency which marks the art products of persons who have written much. He attains his ends with the simplest means and apparently without effort; certainly without crudity, roughness or incoherency. "The Maidens' Evening Song" (incautiously labeled "Female Chorus"), the "Song of the Shepherd Girls" (also styled "Female Chorus"), "Scatter the Flowers," sung by children who enter with flowers (marked for "children or ladies") (!), are all very pretty, and although written in a style foreign to that of the cantata, would, if sung by a party of children at home, prove acceptable.

### The Old Violinist.

THE Signor was a strange little man. He did not look like an Italian, and I had often doubted if he had ever seen Italy. But he was as sensitive as he was odd, and as I had always cared too much for him to offend him in any way, I had never questioned him closely about his birth or his nationality. But he was a genius in his way and an accomplished musician, and I, who knew nothing about music, would often listen in a careless way while he would talk on and on about the great people he had sung with, the parts he had taken and the voices he had trained.

But all that must have been years ago. He had been a music master for years, and although I could not call him lazy or dissipated, still he seemed to have lost all life and ambition. He must have had a little money, but he could not be wealthy, for here he lived in a little room next to mine, and often, when he would become tired of playing his old violin and grew lonesome, he would come into my room and sit before my fire and smoke and talk away through the long winter evening; and sometimes I would be busy and would scarcely listen to him, for I was a writer for the city papers, young and poor, and I had my bread to earn.

I had come up from the country to the great city almost a penniless boy and the struggle was a hard one. But the Signor had broken in on my almost unendurable loneliness and homesickness, just as the sun breaks through a bank of autumnal clouds, and perhaps is even now making golden the gloomy shadows of that happy but lonely country for which I long. Often and often his queer little wrinkled face was a welcome sight in my bare, dreary room up among the housetops and the chimneys and the sparrows.

At times I would visit him in his own room, and sit with him before his fire; for it saved my coal. And he would bring out his pipes and his last ounce of tobacco, if needs be, and when we were tired of talking he would take his violin and play music that would make the tears run down his rough cheeks, and make me think of home. "Ah!" he would often sigh, "the violin is the only thing that can make music. It is like a woman. It is all soul and voice." But his hands were getting shaky, and sometimes he would forget the notes and stop short. During those dreamy, happy hours before the fire fancies would come into my head, and I would set them in verse, and sell them to the papers. I thought I was to be a great poet when I first came to the city, but now I only care to get enough money to buy back the little cottage where I and Jean, my sister, were born.

I remember climbing the long, dark stairs one night late in the autumn, and as I passed the Signor's room I heard voices within. One was a woman's voice, and I heard it say in a frightened tone, "No! no! you will not send me back!" Then the squeaking little voice of the Signor replied, but I would listen no longer, and went into my room that I might not overhear what was not intended for my ears. Still I could not help wondering who the Signor's visitor might be, and remembering how low and musical the strange voice had sounded.

I had scarcely had time to hang my overcoat on the hook behind the door when the Signor came running in and asked for brandy, crying out excitedly that a lady had fainted in his room. I gave him the little flask that I kept behind my book shelf and followed him into his room. There on the floor, as if she had fallen from the chair, lay the woman. The first thing I thought of was that she must be very tall. The Signor was excited and did not know what to do. I stooped and picked up the limp figure and placed it on the old sofa by the window.

When I turned her head toward the window and let the amber twilight stream on her face, I cried out like a little child, for it was a beautiful face; more beautiful than any of the faces I used to watch in the carriages that rolled along the streets of the city. It was white, very white, and a little too thin, but as I stooped to loosen the neck of her dress, I saw that the girl's neck was soft and round, and I noticed the fine little blue veins in her temples and cheeks. I could not help touching the thick, golden-brown coils of hair that had half fallen over her forehead.

I had never seen such hair. It seemed so heavy and massy on top of the delicate, pale face; and it was such a deep golden color. \* \* \* I took the brandy from the Signor and forced a little between the pliantly curved lips, and began to chafe the girl's hand. Oh! what poor, slender, white, little hands they were! and in a moment the eyelids quivered and then opened, and a pair of soft, strange eyes looked at me in a mystified manner. Then they turned to the Signor and he saw their look of mute appeal. He motioned me away; so I went unwillingly out and closed the door after me. A few moments later the Signor and the tall strange girl drove away in a cab. That was the first time I had ever known the Signor to take a carriage.

The next day I saw nothing of the Signor. But I remember that it was the second day following that on which my good Jean sent me the wine and the country cheeses, and I was coming in with them under my arm when I met the Signor on the stairs. He stopped and said he was going out, but that he would come in to see me in a short while. So I prepared a little supper for the two of us and waited until he came in. I noticed that he looked troubled and pained, and though he tried to be light-hearted and free, at times he would grow silent and pensive during our little meal.

I gave him a bottle of the wine, and he quickly drank all of it, but I saved half of my bottle for some other time. Whether it was the wine or a mere wish to unburden his mind I cannot tell, but I had never known him to grow so confiding. All along I had been thinking of the white faced girl with the golden brown hair, though I said nothing about her just then. But I tried to make the Signor begin talking about her, for I wanted to know who the mysterious girl was and something of her life. At last I took heart and grew bold enough to say that the strange lady was very beautiful.

"Beautiful! ah, yes," said the Signor, looking absently in the fire, "but she will die."

"Die?" I cried; and at the thought my heart stopped and a pain shot through it. Then I half laughed at myself; but still wondered if I was in love with the beautiful strange face.

"Who is she?" I asked in a quiet voice; but it was trembling with excitement, for a great determination possessed me to find out all of the girl's story. I knew there was one. The Signor did not answer for many minutes, but sat looking at the glow of the firelight. I had never before seen such a look of softness come over a face so grotesque and homely; and when he spoke the squeaky voice was tremulous.

"Moreau," he said gravely, after looking at the empty wine bottle beside him and sighing, "you have been a good friend to me, and I'll tell you the whole thing. I can trust you not to talk?" This was half a question, and I nodded my head in acquiescence; so he went on: "It is not a very long story, nor a strange one, but it's a sad one. After I had left the stage, for I had grown old and stupid and had lost my voice more than three years ago, I drifted into Canada and found something to do. I taught music in a girls' school. When I first went to the school I found a tall, pale girl teaching the children singing. Her name was Victoria H—, the woman you saw two days ago. I had never heard her sing, but before I had been there many days the girl came to me and said, 'Signor, I want to be a great singer. Do you think I ever can be?'"

"I remember her strange, sweet smile, and the fire in her wonderful gray eyes as she said it. And I laughed and said I would see, for I had often heard girls say that before. I tried her voice. Diavolo! It was like a bird's. It was exquisite, magnificent! It needed training, but it

was a voice to bring the world to her feet. And the girl was beautiful, too. So I lost my heart to her, and grew interested in her and took her in hand. I found out she came from a small Canadian town, that she was alone in the world and very poor, and that she had made her living by teaching the children singing lessons in the school. She had saved a poor little sum of money to get lessons some day, but it was a mere nothing.

"She was eager to learn. She seemed—oh!—thirsty to be a great singer. And she was so impatient; I could not understand it. Sometimes in her lessons she would break down and cry and run out of the room, but she would come back after a time with a smile on her face and sing like a diva. She was a strange girl. But I found out the secret of her life. The poor girl was in love. I am an old man, and ugly; but I was angry when I found it out. She loved a city man, an American. He had wealth and good looks, but nothing else, I believe. She was a passionate girl, and she made him out an angel. She idolized him. Of course he was struck by her beauty, but she seemed shy and ignorant, and this jarred on him.

"The girl found this out some way and you can imagine, Moreau, how she suffered. They soon drifted apart. The man forgot the girl, but she, I suppose, made some great resolution to get above him, to be his better; and, strange to say, her pride and love carried her through. So that is how I found her when I went to the school. I helped her; I taught her; but I could only go so far. Then I did something that may seem strange to you; I sent her to Boston to study, and she made good progress. Her voice grew fuller and richer and stronger. I never was a wealthy man, Moreau, but I intended to send the girl to Italy before I put her before the world. But all my plans were suddenly upset. The girl's lungs gave out and signs of consumption showed themselves.

"Perhaps I was blinded, but let her overwork herself, or perhaps it was the feverish thirst in her heart; but I believe the disease was hereditary. Not until then did I realize how my heart was wrapped up in her. 'I was heart-broken. Things had not been going well with me, but I scraped up enough money to send her to Florida, to see if the soft, mild air would not bring back her health. That is why I live in a miserable little room and often go hungry and ragged. But she never knew it until two days ago.

"Well, it seems that all along the poor girl was love-sick. She only wanted to raise herself in the world that she might step down and throw herself at the feet of this brainless, snobbish city swell. I never knew it at the time, but they used to meet when she was studying in Boston. That is about all of the story. Two days ago she came back, found me out, and came up to my little room. She would not think of going back to Florida, now she knows I am like this; she said she had come home to die. She would not go back and leave me in a place like this. She always was a good girl. And she came back, I know, for another reason; she came back to see the man she loved. I know her nature; she could not live and she could not die without seeing him.

"He refused to go to her when she prayed for him to come. But God forgive him, for he was the means of making her come here from the South; and she will never live to go back. Yes, she is dying in the hospital now. And that beautiful voice will be lost, and she will never sing again. Oh, what I have suffered for that girl, and how we two have struggled and toiled together, and how we used to talk of the time when she would be a great diva and I would travel with her like a father, and the world would be at our feet! Poor girl! And this is how it has ended!"

The Signor stopped speaking, and I expected an outburst of tears, but he sat silently looking at the fire. How long he sat there and what his thoughts were I do not know, for I thought it better to leave him, and I took my hat and went out into the dismal, silent city streets. As I wandered on my thoughts grew bitter and despairing, and all the endless struggle and turmoil of life seemed but the discordant orchestral accompaniment of an inevitable tragedy, the dark tragedy of death. But after all it might prove sweet, for it would bring rest and peace, and would end the discord and the strife.

The next night I heard the poor old Signor climbing the dark, long stairs. I could hear him panting as he came groping down the corridor. He stopped at my door and knocked quietly. I opened it, but he would not come in. He leaned against the doorpost and said, "She is dead. She died to-night at 9 o'clock. And now, Moreau, she can never sing." He turned and walked slowly toward his door, shaking his head and murmuring to himself. And long into the midnight I heard the Signor playing his old violin. I am a poor writer for the papers and know nothing of music, but the unutterable sorrow of the notes that came stealing in to me from the Signor's room seemed the sweetest yet the saddest music I have ever heard. I did not write that night.

ARTHUR J. STRINGER in "The Week."

**A Pupil of Roeder.**—Rothmühl, the well-known Polish tenor, who has met with great success in Europe and who has been engaged by Mr. Abbey for the opera season here, is a pupil of Mr. Martin Roeder, the Boston vocal teacher.

# BUSINESS DEPARTMENT

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No. 751.

NEW YORK, WEDNESDAY, AUGUST 1, 1894.

THAT will be a jolly trio to sail for Europe on Saturday next—John N. Merrill, of Boston, Lew Clement, of Ann Arbor, and Fred. Baumer, of Wheeling, W. Va. We don't know whether the last two mentioned have ever undertaken the trip before, but we do know that Merrill has "been over" so many, many times that he will be able to show them a thing or two worth seeing.

AS evidence of the effect the extreme heat encountered in New York the past week had on trade we need but cite an incident that came under our notice last Saturday, when a representative of THE MUSICAL COURIER stood on the corner of Twentieth street and Fifth avenue, looking south, and there was not another person on the avenue as far as he could see, that being Washington square. Is it any wonder that business on the avenue is slow?

AN examination of the Brambach piano will disclose that it is an instrument of such calibre as to recommend itself to the dealer who is desirous to maintain his reputation. That is the kind of piano he is looking for.

STRAUCH BROTHERS are running over 200 men full time, as a visit to their factory last week verified. This is a very gratifying condition for this firm to be in, while it is but a reflection of the esteem in which the trade holds their goods.

THE best evidence of the success of Blue Felt, aside from its merits already discussed, is to be found in the fact that Mr. Karl Fink stated this week that from carefully kept records Blue Felt is already in use in over 16,000 pianos—something truly remarkable.

THERE is no name in the piano trade that figures more frequently in the Patent Office reports as that of Weser. Weser Brothers are always seeking to improve, and from this restless spirit, which is never satisfied, has come a good deal of the success of Weser Brothers.

AMONG those musicians now using the Gilde-meester & Kroeger piano we notice the name of Wilson G. Smith, the song writer and teacher, of Cleveland, Ohio, who has purchased and now uses these pianos in the Cleveland School of Music, to the exclusion of any other make.

WM. TONK & BROTHER are making preparations for fall trade in Schwander actions as well as marquetry from Chevrel. It is an honor to represent such houses, and the dignified manner in which Wm. Tonk & Brother have carried on their trade reflect on them great credit.

THE great English authority on musical instruments, Mr. A. J. Hipkins, of John Broadwood & Sons, London, writes to us: "I am sure your policy is the right one: that of rising to a high standard of excellence. I see very much of going the other way in this country as well as the States."

CATALOGUES of piano manufacturers that reach this office from time to time show that a great deal more attention is being given to their preparation. In times gone by anything would do for a catalogue, but, with the growth of the trade in artistic designs in case work, has come a desire to set off the results of their handiwork in good catalogues. The change is welcomed.

MANUFACTURERS should bear in mind that their employees can best sell pianos after they have thoroughly inspected the work of manufacture in the company's factory. Nothing does a retail man more good or gets him into closer touch with the instrument he is selling than to visit the factory where the instruments are being manufactured. The man will be a better salesman, for he will know more about the piano he is selling. In the same way manufacturers do a good thing when they persuade dealers to visit them. It's a good practice, and should be more frequently done.

"THERE'S a piano that has artistic excellence, is thoroughly well made and sells rapidly, giving the best of satisfaction."

The speaker pointed to an elegant instrument, as he said these words last week, and the name on the fallboard was Wissner. Could the dealer have given the piano any more taking points with a dealer?

THE Weaver Organ and Piano Company, of York, Pa., are making something of a departure from their regular line of goods, and will shortly put on the market a seven one-third octave piano cased organ. The excellent reputation enjoyed by this concern for the manufacture of reliable goods is a recommendation beforehand that this new organ will be a success musically and otherwise.

THE manufacturers who took an inventory the first two weeks in July all found their stock in good, fresh shape. This comes from the careful manufacture followed from the middle of last summer. Now that these inventories are over, the orders flowing into the supply men show that piano manufacturers are preparing for fall trade, fully confident that there is an era of prosperity somewhere, if by the grace of our senators we can get it.

THIS summer has developed the fact that the auto-harp is a summer instrument, a seashore instrument, a vacation instrument. This fact has been arrived at through the sure channel of demand. Autoharps are being shipped each day on orders from the principal dealers.

These dealers must be selling autoharps, or why order them? It tends to show that the instrument is as popular in summer as in winter. It is so delightful an accompaniment for singing, and can be transported from place to place so easily.

Word has been received from Mr. Rudolf Dolge that his journey across the water was a very pleasant one, and that he was in excellent health. Mr. Dolge sailed on the 11th ult.

## CHICAGO COTTAGE ORGANS

In Europe.

LONDON, July 16, 1894.

IN an interview with Messrs. Barnett Samuel & Sons, 32 and 34 Worship street, E. C., the house expressed itself in the most complimentary terms regarding the Chicago Cottage Organs, for which they are general agents for Great Britain and the colonies. "We are selling many of these organs, and find them not only attractive in case design up to and beyond the most modern models, in fact setting the pace, but their tone and their stop combinations please everyone. All our agents are also loud in praise of the Chicago Cottage Organs."

A large stock of those instruments is constantly kept on hand by Messrs. Samuel, who do an extensive organ trade all over the globe, having their branch houses as far as Australia. They are an old, well established, thoroughly conservative and reliable firm, who have cast their lot with the Chicago Cottage Organ, which is one of the features of their trade.

M. A. B.





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TEENTH CENTURY.The Music Trade and Profession are invited to hear and inspect  
this charming instrument as now manufactured at WORCESTER, MASS.

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THE MASON & RISCH VOCALION CO. (Limited),  
Worcester, Mass.

NEW YORK WAREROOMS:

10 E. 16th St., between Fifth Ave. and Union Square.

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## HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Fines-  
Toned Pianos in the World. Containing more  
Valuable Improvements than all others.

The Best Selling High Grade Piano Made

EASTERN FACTORY:

PAUL G. MEHLIN &amp; SONS,

461, 463, 465, 467 West 40th St.,  
NEW YORK.

WESTERN FACTORY:

MEHLIN PIANO CO.,

Cor. Main, Bank and Prince Sts.,  
MINNEAPOLIS.

## WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin.  
The greatest invention of the age; any radical changes in the climate, heat or  
dampness cannot affect the standing in tune of our instruments and therefore we chal-  
lenge the world that ours will excel any other.

AUBURN, N. Y.



## JACOB DOLL,

SUCCESSOR TO

Baus Piano Company.

OFFICE, FACTORY and WAREROOMS:

Southern Boulevard, East 133d St. and Trinity Ave.,

NEW YORK.

MANUFACTURER OF GRAND AND UPRIGHT PIANOS.

THE official call for the meeting of the Salesmen's Society of America, to be held at Lüchow's, will be issued this week. The time of meeting has been changed from August 11 to August 25, as it was found that the vacations of salesmen would interfere with the attendance on the first date given.

AN example of a Briggs' ad. on another page will give an idea of how the more enterprising of the Briggs representatives place the piano before the public. There have been several new connections made for the Briggs by Mr. Furbush on the last trip West, and the factory in Boston is one of the busiest in that town.

### Announcement.

Editors The Musical Courier:

GENTLEMEN—I have sold my business to Spence & Co., Netta A. Spence, P. C. Doan and H. Kaufman—the new firm assuming most of the liabilities, excepting a few smaller amounts; and I reserved sufficient accounts which are to be collected and applied on balance accounts. All indebtedness against the business will be paid in full. A real estate deal, together with poor business and collections, necessitated the change at this time, but the business will go on.

Respectfully,

G. L. SPENCE.

### Midsummer Dividends.

ON Monday last the first batch of the settlement notes of the Braumuller Company came due and were promptly met. The amount was about \$6,000. It will be remembered that further settlements are due on October 30, 1894, January 30, 1895, and April 30, 1895, before the old indebtedness is wiped out. Of course these notes are protected by real estate mortgages. The Braumuller Company assert that everything looks well for them.

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The following notice has been sent out by the receiver of the Columbian Organ and Piano Company:

ESTATE OF THE COLUMBIAN ORGAN AND PIANO COMPANY.

CHICAGO, July 24, 1894.

By order of the Circuit Court of Cook County, Illinois, entered of record on the 13th day of July, 1894, and by confirmatory order entered this date, the undersigned, receiver of the Columbian Organ and Piano Company, has been directed to declare and pay a dividend of 20 per cent. on allowed claims against said estate.

The amount due on your claim will be paid upon application. THE EQUITABLE TRUST COMPANY, Receiver, 185 Dearborn street, Chicago.

It will be remembered that on August 15, 1893, when the concern assigned, Mr. Woollacott, as president, declared that he merely desired the liquidation of the concern and he stated that he would stand behind the company and see that everyone was paid in full.

### Important Change at Ottawa, Canada.

OTTAWA, July 23, 1894.

DURING the past few weeks a business transaction of vast importance to the piano and music trade has found fruition. Negotiations had been entered into by Messrs. Orme & Son looking to the purchase of the interests of Messrs. A. & S. Nordheimer, in the city of Ottawa and Eastern Ontario. This consummation was achieved on the 1st of the present month and involved a capital of over \$100,000, besides placing in the hands of Messrs. Orme the control of the Steinway and Chickering pianos, in addition to those of Knabe, Fischer and other leading instruments, which the Ormes have for years so efficiently and successfully managed. This deal will wonderfully strengthen the already strong hold the Messrs. Orme & Son have in the piano trade and is looked upon here as simply a natural outcome of a business that has been managed with an integrity, care and honesty of purpose and performances extending over a number of years, initiated by the late Mr. John L. Orme, whose good name lives after him.

L.

### As to News.

THE following is from the "Musical Times," of Chicago:

Naturally the dullness in trade circles is reflected in the newspapers representing the trade, but we believe the West has hardly shown such a paucity of news as is evidenced by this item published in the last "Musical Courier":

The awning of Thomas' music store at Albany, N. Y., caught fire recently but did little or no damage.

We don't see why "The Musical Courier" didn't work this alarming item up into a scare head and show what might have happened if the awning had really burned and communicated the fire to the building, totally destroying the large stock of pianos and organs and musical merchandise and wiping out the adjacent buildings clear to the corner—in which case the loss would have been \$249,000, insured for \$100,000. These are dull times for news items and that the Musical Times is disposed to make the most of everything is clearly shown by this paragraph.

For the benefit of Mr. Harger we would state that it was

not a paucity of news which prompted us to print the item in question, but it was from the fact that THE MUSICAL COURIER prints all of the news. True, we might have worked the matter up to a scare head, giving the great damage which might have happened, and we also could have said that this was the third fire Mr. Thomas had experienced, giving facts and figures of the two other conflagrations, as well as the possibilities of a readjustment of the Albany music trade had the city burned down, but we did not because the weather was too hot, also having a regard for the pot boilers on the other trade papers in New York, who must also perspire this hot weather. We don't believe in working any man to death or in driving him to drink, as both funerals and drinks are expensive. We, however, thank "The Musical Times" for giving us a chance to enlarge on this subject, for it must be admitted that news is scarce and that space has to be filled. Mr. Harger knows how it is himself.

### Midwinter Fair Awards.

FOLLOWING are the awards in the music section of the California Midwinter Fair:

Austrian Section—Karl Mayer, first, mouthpiece for musical instruments.

British Section—Augener & Co., special, music books. E. Bishop & Sons, first, pianos.

China Section—Quon Lum, first, musical instruments.

German Section—K. Heilbrom & Söhne, first, drama. Cocchi, Bagialupe & Graffigna, special, musical instruments.

Italian Section—Ercole Mezzetti, first, ocarinas. Angelo Manello, special, mandolins. J. Gallazzi, first, accordion. C. A. Kissinger, special, mandolin and violin strings.

Spanish Section—Gomez & Hijos, second, musical instruments. Isabel Albert, second, musical instruments. Francisco Pan, first, guitar and strings. Pedro Combia & Co., first, musical instruments. Salviz Morley, second, musical instruments.

### Lucky Numbers.

PIANO manufacturers are not, as a class, superstitious, and yet who has ever known a piano maker to make a Style 13? There seems to be something after all in a number. Twenty-two has proved to be the lucky number for the Marshall & Wendell Company, of Albany, for fully one-half of their trade, which has been fairly well maintained even in midsummer, has been of their new and popular Style 23. The testimonials in its favor, both from the trade and private parties, are hearty and spontaneous to a degree they have never before known in any one style in their catalogue.

### Again the Hotel Grunewald.

NEW ORLEANS, July 27, 1894.

Editors The Musical Courier:

WE should deem it a favor by noticing in your next issue that the contemplated improvements in the Hotel Grunewald are taking form, and will be an accomplished fact in a short time. The ground was broken last Tuesday in the rear of the hotel, and it is expected that within the next thirty days a two story structure will be completed, comprising an addition to the new laundry and refrigerating plant for the exclusive use of the establishment.

The new building will have a measurement of 75x25 feet, and will have a special capacity to supply the wants of the hotel. Later on an annex to this building will be added, in the shape of a natatorium and Turkish bath for the accommodation of the hotel guests. The whole structure will have the latest improvements that could be suggested by accomplished architects.

Yours respectfully,

L. GRUNEWALD COMPANY, Limited.

### In Town.

AMONG the trade men who have visited New York the past week and among those who called at the office of THE MUSICAL COURIER are the following:

C. J. E. Frank, of W. J. Dyer & Brother, St. Paul, Minn. J. J. Estey, of the Estey Organ Company, Brattleboro, Vt.

J. A. Norris, of the Mason & Hamlin Organ and Piano Company, Boston, Mass.

C. A. Hyde, of the Mason & Hamlin Organ and Piano Company, Chicago, Ill.

J. E. Hunt, Paulding, N. Y.

E. V. Caulfield, Hartford, Conn.

M. B. Lamb, Worcester, Mass.

J. M. Kellogg, Waterbury, Conn.

F. Jones, Orange, N. J.

E. E. Clark, Johnstown, N. Y.

J. W. Epert, Altoona, Pa.

J. G. Ramsdell, Philadelphia, Pa.

J. T. Trowbridge, Franklin, Mass.

—The journeymen church organ builders, of this city, have elected the following officers: F. H. Symmes, president; G. F. Warner, vice-president; George Elfert, treasurer; J. J. Smith, financial secretary; J. B. Packler, recording secretary; A. Sheoop, sentinel.

### Trade Notes.

—C. L. Sherfy has established a branch store at Fischer, Ill.

—It is rumored that a new music store is to be opened at Ottawa, Ont.

—Mr. Chas. F. Hanson, of Worcester, Mass., was in town last week.

—Mrs. E. F. Winter, mother of P. A. Winter, the Altoona, Pa., music dealer died last week.

—Mr. E. H. Colell, manager of Wissner Hall, and family are summing at the Brighton Beach Hotel.

—Mr. Nate M. Crosby, traveler for Mr. Freeborn G. Smith, is in the city and hard at work on something new.

—Henry J. Phillips, a retired music dealer, died at his home, Burlington, Ia., July 23 in his eighty-fourth year.

—Mr. J. A. Norris, traveler for the Mason & Hamlin Organ and Piano Company, is expected in New York to-day.

—C. J. Collins, of Omaha, Neb., has begun the erection of a new music store on Twenty-fourth street, near K street.

—D. R. Farquhar, of Pittsburg, who was arrested recently in Detroit, has been held for trial on a charge of grand larceny.

—Mr. B. F. Dunbar, traveling man for Mr. J. Haynes, has returned from an 11 weeks' trip through New York, Pennsylvania, Ohio, Michigan and Indiana.

—The Burdette organ factory, at Freeport, Ill., is about completed and some of the machinery has been put in place. The factory will start up next month.

—The firm of N. D. Smith's Sons, doing business at 45 Bank street, New London, Conn., has been dissolved. D. S. Marsh will continue at the old place of business.

—August A. Link, an expert musical instrument repairer in the employ of W. H. Bendler, of 300 North Gay street, Baltimore, Md., committed suicide July 19 by drinking carbolic acid.

—Mr. C. A. Hyde, manager of the Chicago retail business of the Mason & Hamlin Organ and Piano Company, after conferring with his house both here and in Boston departed for Chicago last Friday.

—Merrill & Mackintyre, of Salem, Mass., have dissolved partnership. Mr. Mackintyre will continue business at the old stand, while Mr. Merrill has purchased the music business of Jacob Young at the same place.

—A deed of assignment was filed on Wednesday by F. E. Kissig, a dealer in music at 354 Erie street, Cleveland, Ohio. A judgment on two cognovit notes amounting to \$1,450 in favor of W. Schnerer precipitated the failure.

—Orville Johnson, the young son of Kirk Johnson, of Lancaster, Pa., was seriously hurt July 24 by a broken electric light wire. A current of 2,300 volts passed through his body for three minutes, and he is not expected to live.

—The Lion Banjo Manufacturing Company, of Rock Rapids, Ia., which employed 10 men, has shut down and will not resume work again until it can dispose of the \$8,000 worth of finished work now on hand. A general falling off of business is the cause assigned for the suspension.

—Adolph Breun has sued G. O. Heine to dissolve a partnership between them in the sale of pianos and other musical instruments at 40 O'Farrell street; also for an accounting and the appointment of a receiver. Complaint is made that Heine has assumed exclusive control of the business and refused to allow his partner to see the firm books. —San Francisco "Chronicle."

—Papers were filed with the Probate Judge yesterday for the incorporation of the Raymond-Niel Company, dealers in music and all kinds of musical instruments. The following are the officers: B. H. Craig, president; E. A. Niel, secretary and treasurer; Louis Raymond, general manager. The new firm is backed by ample capital, and will be as well equipped in every respect as any firm in the South for conducting a general music business. —Selma (Ala.) "Times."

### PATENTS RECENTLY GRANTED.

No. 523,430. Sheet Music Turner.—Benjamin F. Wallace, Independence, Mo.

No. 523,373. Attachment for Stringed Instruments.—Albert Pietsch, St. Louis, Mo.

No. 523,549. Reed Organ.—Andrew J. Reynolds, Hoboken, N. J., assignor to George Haseltine, same place.

No. 523,322. Organ.—Edward E. Brock, Bentonville, Ark., assignor of one-half to John K. Paptman, same place.

WE want a first-class piano salesman for city trade. Address, stating record, salary, &c., Box 375, Syracuse, N. Y.

WANTED—A strictly first-class man, player preferred, to sell pianos on the road at retail. Good position for the right man. Address "Roadman," THE MUSICAL COURIER, 19 Union square, New York city.

WANTED—We want a few good, experienced salesmen to sell or rent a first-class medium grade piano. Compensation according to the efforts and success of the applicant. Write or apply to "Manufacturer," THE MUSICAL COURIER.

A SHEET MUSIC and book man of fifteen years' experience with one of the largest houses in the country desires position September 1. A practical stock-keeper a retail salesman of large experience, adept at cataloging, a general all-around man of energy and ability, with best of references. Address "American," care THE MUSICAL COURIER.

### Points

### To Consider.

Patent Spring Washers.  
Perfect Pinning.

The Roth & Engelhardt Actions are up to date in every particular.

New machinery makes clean work.

Roth & Engelhardt,

St. Johnsville, New York.



### To Be Blamed to the Silly Season.

**A** PROPOS of a short article in our last issue regarding the many inventions which are continually coming up supposed to be improvements on the present banjo, we take from "Stewart's Banjo and Guitar Journal," of Philadelphia, a notice of a device for a banjo bridge which for originality of idea rather holds over anything that has come under our observation lately. We regret not being able to append the name of this ingenious party, but for some reason it has not been made public.

DEL RAMO, N. J., May 29, 1894.

DEAR SIR—Knowing of your widespread reputation on that good old instrument, the banjo, I thought I would pen you a few words regarding my new idea in the banjo world, and the possible expansion thereof in relation to the new revelation which appears to be coming on to it and its tributaries.

It is not many years back that I first began to take some interest in the plunk—as our favorite instrument is familiarly called by the boys—and since the time of my happy introduction to the charms of that instrument my interest therein has never lagged or begun to wane; in fact, every year I live, as hair after hair of my head takes upon it a more grayish tint (and the gray matter of my brain manifests itself in that manner, I believe), seems to increase my interest in the banjo.

Now, for some time past I have been thinking of a simple and at the same time wonderful improvement in the banjo, which we all know is capable of being improved, along with its many players and votaries, and it seems to me that Darwin's theory in evolution will never be complete and become a generally accepted scientific fact unless the evolution of the banjo is in some manner interwoven with it.

Now, I may digress more or less from the original subject I first sat down to write upon, but still, if you will have a little patience, will get at the kernel, and you will then be forced to admit that even if I am not Socrates incarnate, I may yet have some of wisdom's seeds sprouting in the gray matter aforesaid.

There are, as the "Journal" truly says, many patents on tail pieces for banjos going in and out of the Patent Office all the time, and I have given up and laid aside my former ideas regarding patents on the different ideas I have developed on that article, and for some time past I have devoted myself to concentrating my ideas into a great improvement on banjo bridges.

Now, don't throw this aside in disdain, for I am now about to unfold to you the result of my new experiments. After trying maple bridges, rosewood, boxwood, ebony, pine, cedar, cigar box, ivory, bone, walnut, brass, iron, steel, glass, aluminum and celluloid—saying nothing of compressed paper, cow hide and pig skin—I have come to the conclusion that a good tough maple is the best, and I have confined my more recent experiments to the manipulation of this wood.

Of course I know that maple has been already worked for all it was worth; but I have tested the maple bridge with cork feet, emery paper soles, countersunk clutches, &c., but found there were still plenty of room left for improvement.

It thus becomes a matter of record that something is lacking in all these different kinds of bridges, and the styles and patterns thereof, and I think I have at last succeeded in supply the missing link, as it were, the link that can and does successfully bridge the chasm which has all along stood with open jaws and gnashing teeth; those jaws need open no more, those gnashing teeth may now be changed to harmless gums. My patent will do the work.

Now, those who have carefully followed the subject of my remarks thus far—and those of experience in the banjo world, more particularly—know that if the maple wood bridge is made too thick and heavy, while it possesses the requisite degree of strength and resistance, the very thickness and heft thereof has a tendency to deprive the instrument of a certain amount of its natural brilliancy of tone. In other words, a thick bridge thickens the tone; "thick bridge, thick tone," as some poet or other has aptly remarked. And the opposite is likewise the case, or vice versa, as another poet used to remark.

A very thin maple bridge gives a more or less thin, sharp tone, with a marked absence of body. Thus we have a simile—thin bridge, skinny tone.

Now all that is necessary in order to find the right thing in a banjo bridge is to get the right kind of maple, and make your bridge neither too heavy nor too light. But here is just where the great difficulty is met with. We do not know what is too heavy and what is too light. We are like poor, shortsighted worms in some things, and don't seem to have the same inborn sense of the fitness of things that any ordinary animal possesses from the time said animal has left its parent and begun to toddle along mother earth on its own hook. One inventor scrapes down his bridge until he gets too much of the outer crust scraped off, and the next thing we learn is that his bridge has broken right off, just as he was warming up in the middle of his best concert piece. Or, perhaps the bridge scraper does not play—well then he sells the bridge to some innocent performer, who gets into the aforesaid scrape. It happens just the same, whether the performer is the perpetrator of the act or not. Only in one instance the performer suffers for his own ignorance, and in the other case the innocent suffers for the guilty.

Now, it is by my patent ideas only that all this trouble can be steered clear of, and the best possible tone produced from a banjo. My idea has culminated in what I call the patent all around, never failing, steel pin tone producing electrical banjo bridge. This name may be rather long for a circular, but as that is the only objection it can easily be avoided by putting the first letter of each word in large capitals and making the type in the balance of the words small. Or it can, I presume, be abbreviated; but it requires the full force of all the words I use to convey to the public anything like the ideas concentrated in my improvement. Now, then, of course you must feel very anxious by this time to know what this article is, of which I have written so much and said so little.

I will now explain. I simply get some first-class, well seasoned maple wood, and of this material I make a well proportioned and nicely shaped banjo bridge, something like your model, only different. Now, I drill through the feet, well up into the body of the bridge, very carefully, with a small sharp twist drill, on a lathe. Now, I select with great care, from a large package, the choicest Japanese toothpicks I can find, using a good lense in the inspection, so that nothing but the best bamboo may be used. After touching the bamboo toothpicks nicely with the best quality of glue, which has been prepared with great care, I insert the toothpicks into the holes I have drilled into the bridge. After drying, of course the edges must be nicely finished off. Now, you will see that I have a very thin maple bridge, so strengthened that there is not much danger of its breaking at the feet, as is so often the case with the very thin maple bridges I have used in my many years' practice. Now

follows my greater improvement, which I consider the crowning point of scientific invention in musical improvements.

Here is where my claim to electrical achievement comes in, and this is what makes my bridge stand as a pillar of strength, alone and without a pier, and unapproachable for originality and simplicity of application.

After testing the aforesaid bridge in every way for several days, and finding that it improved the vibration of a banjo sixteen per cent., and finding that it would not fall down, bend or break, I laid awake all night thinking of it, and all of a sudden I got what some people would term an inspiration from the counsel chamber within the inner recesses of my mind.

I got up early in the morning, just at daylight, and set to work, and I think I have now perfected my inspiration bridge, which, as I have said, I call the patent all around, never failing, steel pin tone producing electrical bridge. There's nothing like it, and I am the sole inventor and originator of it.

I took some very thin steel wire and exposed it to a solution of which I alone hold the secret. After it had been thoroughly dried I cut the said wire into pins of the desired length. Then I made a small drill out of a piece of the self-same wire, and with this drill I bored holes right through the bamboo toothpick pieces that were already inserted in the legs of the bridge. Of course these insertions were made longitudinally—that is, lengthwise—otherwise they would be of no use. I then put the steel wire electrified pins into these holes. Now I finish off my bridge, even thinner than before, and it is as strong as the thickest bridge ever made, and as light as a feather. It is non-slipping under any pressure, for to insure this I leave a very small piece of the wire stick out from the bridge's feet—just enough to pick the head a little, without going half way through the hide. This holds the bridge in position and prevents its slipping even a hair's width out of its place.

The tone of these bridges is beyond preadventure beautiful. It must be seen in order to meet with the full measure of appreciation its wonderful merits deserve.

But I came near forgetting one thing. I must tell you about what happened to me about two weeks ago, during the great storm and deluge which occurred at that time. It was a sad blow I thought at the time, but it gave me the means for producing some of the finest bridges I have yet had the good fortune to test. During the gale that blew on the night of the 21st inst. the old bridge near my uncle's dam was shattered to smithereens. I will be brief, as I have already written most too much. The bridge went all to pieces. It was built of some of the finest maple from my uncle's stock farm about 27 years ago.

Well, I secured a great piece of the old bridge stock, and after thoroughly drying it out had it sawed up to manufacture my new bridges out of. It beats your old bed post wood all hollow. I have got enough wood to make many thousand bridges—all out of one bridge, too! My raw material don't cost me a cent, as my uncle paid for the bridge (the one near the dam). Now I'll get 40 cents each for my patent bridges, and all it will cost is for my time—no tax on raw material this time. I haven't yet decided whether I'll build a factory to manufacture them or sell the patent rights. What do you think about it?

There's money in it, as soon as the tariff business once gets settled and business starts up with a rush. Perhaps I'll organize a stock company, if I don't sell the patent or State rights. Let me know what you consider the best course to pursue.

### Another Piano Swindle.

**I**T is thought by the authorities that they have now in custody two sharp swindlers in the persons of Warren E. Bradford and Flossie, his wife, of No. 156 West Forty-ninth street. Wednesday the Bradfords, who are quite young and presentable in appearance, called at Peek & Co.'s piano warerooms, Broadway and Forty-ninth street, and negotiated for an Opera piano, which was at once sent to their rooms. The agreement was that if they liked the piano \$350 would be paid for it on Friday. On that day Mrs. Bradford called and said she would like to pay \$10 deposit, and offered a check on the First National Bank from which the amount might be taken. The check was signed F. S. Greaty, P. U. S. A. C. Manager. John W. Stephens refused the check, saying that the understanding was that the whole \$350 was to be paid, and Mrs. Bradford, saying her husband was out of town, promised to call Monday and settle. Mr. Stephens, thinking that all was not right, had the woman watched. It was seen that

after walking a block she joined her husband, who was waiting for her. After trying to get the check cashed without success in various places, they were arrested as suspicious characters. It was found later that the check was worthless.—"Advertiser."

### Boston Street Pianos.

**I**T sometimes seems this summer as if the number of hurdy-gurdies in the street had almost doubled since a year ago. "Tony" Grosse, the pioneer in the hurdy-gurdy business in Boston, says it is so, and he ought to know. According to his reckoning there are at the present time probably between 40 and 50 piano-organ players in this city.

It was some years ago that the first hurdy-gurdy was introduced here, although for a great many years they had been quite common in Italy, especially at Naples. The first person to play one on the streets of this city was the son of the dealer, Peter Grosse by name, who now has a little musical instrument shop near the lower end of Hanover street. The business formerly engaged in by the father of "Tony" Grosse was the selling of these organs on the instalment plan, but at the present time he states none of that kind of trade is done, as most of the Italians now own their own organs and there are so many in the city that there is little market for any new sales. The cost of a new one is from \$150 to \$200, and the cost of a new cylinder with ten new tunes \$40.

"Tony" says that the average earnings of one of the organs are anywhere from \$4 to \$25 a day, but that these hard times his business is hurt just as much as any other. He also says that the men and women have routes where there are regular customers, just the same as a milkman, as he expressed it. Those "musicians" having their headquarters in Boston seldom make a day's trip farther away from the city than Malden or Milton, he says, but they often go away for several days, and sometimes for weeks and months. He says that last summer he and his sister went out West as far as Kansas City, and were gone from home some five months. In that time, he says, with a smile on his face, as though the recollection were a sweet one, they earned \$1,400 clear of all their expenses of travel.

The hurdy-gurdy grinders start out in the morning about 9 o'clock, as they get in so late at night that they have to take some time to sleep. Some, however, get to their "work" at an earlier hour.

There is one other interesting character in connection with these piano-organs in Boston, and he is the only man in the city who is able to repair them, and who supplies the whole trade with new cylinders. His shop is now down by the South ferry on Eastern avenue, and he, too, is an Italian, coming from Turin, and learned his trade in that city and in Paris. He is also an organ maker, but for a number of years has done nothing in that line, although he served his apprenticeship in the shop of the finest organ maker in Paris.—Boston "Transcript."

—A large sign advertising the Steger piano has made its appearance on the roof of the store of Winterroth & Co., the New York agents of the Steger pianos. The sign is so large that it can be seen down Fourteenth street from Sixth avenue.

—A team of horses belonging to E. G. Salisbury, of Main street, Sharpsville, Pa., ran away near Leech's Corners recently, smashing a \$125 organ to pieces and also damaging the wagon. Mr. Salisbury had sold the organ to a family at that place and had taken it out to them yesterday. When he came to unload the organ the team became frightened at something and dashed down the road at terrific speed. Mr. Salisbury grabbed for the lines, but they slipped through his hands, badly cutting two of his fingers. The team ran about 4 miles and was captured by a farmer, but not before the organ had been completely demolished and the wagon damaged to some extent.

## The Wonderful WEBER Tone

IS FOUND ONLY IN THE

WEBER



WEBER

PIANOS.

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK.

# TERRITORY.

## Additional Letters.

THE subjoined letters from dealers in answer to the letter of THE MUSICAL COURIER addressed to the trade on "territorial rights" came in too late for publication last week. The subject is one that has perplexed the trade for years, and as the trade is getting more and more down to correct commercial lines a solution of this problem will ultimately come.

As usual when an evil has been in vogue among people until they have almost accepted it as something beyond eradication, when the subject is opened up it is found that a great many people have a great many plans for stamping it out, while a few are complacent over the situation.

A glance through the letters below will show that there is a divergence of opinion among the writers, but from this very fact one can gather that a consensus of opinion exists that in time something definite must be done to adequately protect dealers.

The life of the music trade of America is the agency plan. This does not exist in Europe, and there the trade is without life as there is nothing to work for. When a dealer is granted absolute protection, with assurances that the work he puts on a piano will not be lost by a whim of the manufacturer, he goes to work and builds a local reputation for a piano, quite frequently way beyond the national prestige of said piano.

A building of such reputation in spots all over the country would in a few years mean an immense reputation for a piano, amounting to a national reputation. This cannot be done without a rigid system of protection, and it is therefore of the utmost importance to manufacturers that they get down to a system with their agents at once, and let it be a system that is equitable and just to both parties.

Much has been written on this subject, and THE MUSICAL COURIER has suggested plans time and time again with good results, as some piano manufacturers can testify.

Now that plans are being laid for fall trade it is a good time to push this subject so that manufacturers can get down to a better understanding with their agents.

Don't lose sight of the fact that the dealer is vitally interested in your piano if you make it worth his while to be interested. Give him something to work for, don't treat him as though he was not selling enough of your goods and hold over his head the possibility of his losing your agency.

SAN JOSÉ, Cal., July 23, 1894.

Replying to your favor of 2d, would say in answer to No. 1. Yes, we think it is a benefit where it is honorably carried out.

2. All the manufacturers profess to have the same system of protection, but out here, where we are so far from the manufacturers, it is a difficult matter for them to protect their agents.

3. We have heretofore, but at present are not.

4. I cannot at present writing see any system in sight, as long as people in the trade are selfish and competition so sharp that to get over on our neighbor's territory and capture a customer would be excused in a traveling agent when he was ignorant of the boundary line, and especially if he got a good price for the piano.

For my own part I never buy pianos to sell that I cannot sell where I please, and I do not intend to, as I find it is no use to rely upon the manufacturer to do any such thing, at least out in this country—he may do so nearer home.

Yours truly, G. R. BENT.

XENIA, Ill., July 30, 1894.

In answer to inclosed questions:

1. I should say yes; I think it a benefit if the companies would protect without a lawsuit.

2. Yes, or very similar.

3. Somewhat.

4. I have no plan to suggest.

The meanest thing in the whole business for small dealers is the city interference—hogishness—or whatever you may call it. Not satisfied with legitimate home trade they will send their (idle men) clerks a hundred miles, who, dropping into some small place, can very soon get on to who wants a piano; and a stranger with good appearance and persuasive powers can easily get away with a home man.

For instance, about the wealthiest music company in Chicago received a letter from an old dealer here asking prices on a high grade baby grand, saying he had a customer for one. Their answer came and a few minutes ahead of it their traveling man, who did not go near or inquire for the dealer who had written them, but inquired immediately from different ones who was talking of buy-

ing a baby grand. He soon found out and closed a sale of \$700 cash and skipped out happy.

The dealer who put them onto the sale never heard from them of course.

I see no remedy but to sell on a \$5 margin. Every branch of trade is fast working to the large centres, and large dealers in the cities are getting even the retail trade, down to groceries, at rates below that which the ordinary merchant can reach.

Respectfully,  
EDW. J. FEATHERSTONE.

NEW HAVEN, Conn., July 21, 1894.

The answer to your communication of July 2 has been delayed, owing to the absence of the writer from the city.

1. We do. We have been agents for the Emerson, Chickering, Mehlin and Blasius pianos many years, and these manufacturers have always protected us in our territory.

2. They all have the same system, which is, that they allow no interference of agents from adjacent territories with our customers.

3. Consequently we do not suffer from interference.

4. We have no better plan to suggest other than that agents keep off each other's territory. That covers the whole ground.

Sincerely yours, C. M. LOOMIS' SONS.

CHARLOTTE, Mich., July 13, 1894.

Your questions at hand. I think it is of some benefit. Any and all give me all the territory I want. Just lost a sale by interference from outside agent, I am going to write the house about it.

Yours very truly,  
E. H. BAILEY.

LOUISVILLE, Ky., July 17, 1894.

In reply to the questions contained in your letter I will answer in the order the questions are given:

1. I do not find it altogether satisfactory.

2. Yes, I think their system somewhat similar.

3. I do not to any great extent. We have been annoyed especially by firms who have the agency of same line in other territory and who have a branch house in our own territory. They would frequently quote customers in a competitive case the wholesale prices, &c., as being retail.

4. I believe it would be as difficult a thing as to bring piano men together on any other subject of like character. I refer especially to dealers, who, it seems, never work together harmoniously. It would therefore be hard for manufacturers to formulate a plan by which they could properly protect their agents.

Yours, W. A. FAWCETT.

BLUFFTON, Ohio, July 37 1894.

In reply to your questions of July 10 I will answer:

1. Very little.

2. There are.

3. I try to keep even with adjoining agents. Compliments about even.

4. Have no plan to suggest.

Yours respectfully, FRANK A. EATON.

OAKLAND, Cal., July 30, 1894.

1. I find the protection given by manufacturers for the whole State of no benefit to them and very little to the dealer who is not doing a wholesale business.

2. The three factories I represent are all under the same management.

3. I do not suffer by interference of other agents, as I have the whole State, except south.

4. I think if manufacturers would cut up territory and appoint more agents, even small ones, and let them handle only, say, two or three makes it would benefit them. Now large dealers control from six to eight makes and do justice to none; they only buy a few to keep other agents

out. A dealer pushes the piano which sells the best, and where he makes the most money.

I myself offered a manufacturer a first order for 10 pianos and a larger dealer offered a first order of 15, and the larger dealer secured the territory. After a year the factory offered me the agency, as the larger dealer had not purchased any pianos beyond his first order. Under the circumstances I refused.

Yours truly,  
F. R. GIRARD.

### Burned Out?

THE report of the burning of the entire business district of Belle Plain, Ia., came too late to learn if T. C. Fantom and R. Sheets, the dealers there, are burned out or not.

### Look Out for W. H. Catford.

THE publishers of "The Canadian Musician," Toronto, Ont., desire us to advise the public, especially the proprietors of papers and music people in general, to communicate with them before engaging this young man, who is described as age about 22, short, slight, innocent-looking, hairless face, few if any front teeth and brown eyes. Recently heard of in Detroit.

### "Eclipse Music Stand Leaf Turner."



The only practical Leaf Turner for turning sheet music while playing. Easily placed upon Pianos or Organs. An absolute necessity for musicians. Send for circulars. (Patent applied for.)

Price, \$2.50.  
MUSIC LEAF TURNER CO.,  
8 DEY ST. & 187 BROADWAY,  
NEW YORK CITY.

## FORMS CLOSING

FOR THE

EUROPEAN . . .  
(INTERNATIONAL)

. . . EDITION  
OF

## The Musical Courier.

Copy for this issue should be sent in  
at once to the Office,

19 Union Square, West,  
New York City.



MUSICIANS SAY

## Briggs Pianos

Are  
MARVELOUS  
in

Tone,  
Touch,  
Scale,  
Action,  
Design,  
Finish,  
Durability.

The trained skill, taste and science displayed in the manufacture of these instruments win the universal admiration of musical artists. They have a phenomenal pleasing quality of Tone, delicate elastic Touch, evenly adjusted Scale, prompt responding Action, artistic Design, exquisite Finish and extraordinary Durability. Their popularity is daily extending.

A twenty page illustrated book for piano buyers, "Points Pertinent to Pianos," and new catalogue free on application.

J. O. TWITCHELL,

General Representative,

223 Wabash Avenue,

CHICAGO, ILL.

A SPECIMEN "BRIGGS" AD.



ESTABLISHED 1846.

# C. G. RÖDER,

LEIPSI, GERMANY,



Music Engraving  
and Printing,  
Lithography and  
Typography,

Begs to invite Music  
Houses to apply for  
Estimates of Manu-  
scripts to be engraved  
and printed. Most  
perfect and quickest  
execution; liberal  
conditions.

**LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.**

Specimens of Printing, Title Samples and Price List free on application.

# GORGEN & GRUBB,

(Successors to F. FRICKINGER), Established in 1837.

MANUFACTURERS OF

# PIANOFORTE ACTIONS.

Grand, Square and Upright.

NASSAU, N. Y.

# THE NEEDHAM

PIANO ORGAN  
COMPANY,  
— MANUFACTURERS OF —

THE NEEDHAM PIANOS, THE NEEDHAM ORGANS

UNEXCELLED FOR  
FINISH, DURABILITY AND TONE.

LEAD THE WORLD FOR  
QUALITY AND WORKMANSHIP.



B. A. COLE, SECRETARY.

CHAS. H. PARSONS, PRESIDENT.

Office and Warerooms, 36 East 14th St. (S. W. Corner Union Square), New York.

FOREIGN AGENCIES:

GREAT BRITAIN—HENRY AMBRIDGE, London.  
RUSSIA—HELMAN & GROSSMAN, St. Petersburg and  
Warsaw.

AUSTRALIA—SUTTON BROS., Melbourne.

GERMANY—RÖHME & SON, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christ-  
church.

INDIA—T. BEVAN & CO., Calcutta.

BRAZIL—F. RICHARDS, Rio Janeiro.

(For American Agencies address Home Office as above.)

# GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

# Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET.)

UNRIVALED



UNSURPASSED

# THE COLBY PIANO CO.,

MANUFACTURERS OF

# GRAND AND UPRIGHT PIANOS.

Factories and Main Offices: ERIE, PA.

CHICAGO: 327-329 WABASH AVENUE.

THE JULIUS N. BROWN CO., WESTERN AGENTS

# WESER BROS.,

MANUFACTURERS OF

# PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

NEARLY 60,000 SOLD!!



# PEASE PIANO CO.,

316 to 322 West 43rd Street,

NEW YORK.

No. 46 Jackson Street,

CHICAGO.



G. O'CONOR  
Manufacturer  
and Carver of

Piano Legs,  
LYRES and  
PILASTERS,

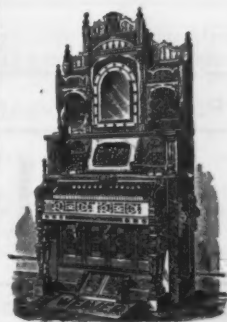
IN A VARIETY OF  
STYLES.

Orders from dealers prompt-  
ly attended to.

FACTORY:

510 & 512 West 35th St.

bet. 30th and 31st Aves.,  
NEW YORK.



YOURS

IF

YOU

PAY

THE

PRICE.

NO

Exorbitant

PRICE.

STYLE TRIUMPH—OUR LATEST.

Weaver Organ & Piano Co., York, Pa.

## HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticize advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

### HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. XLI.

Here is one end of a good idea. I don't know whether Mr. Johnston utilizes the other end or not.

I clip the advertisement from the Tacoma "Daily Ledger":

**MAGNIFICENT**

# PIANOS

Largest stock on the Coast. Lowest prices ever known. Terms very easy.

**D. S. JOHNSTON,**

935 C Street.

The point is this: a little ad. is some good, a big ad. is better. A little ad. one day and a big one the next are better than two middle sized ads. They'll get more attention and sell more goods.

I would rather have two 1 inch ads. and two 8 inch ads. in a daily paper on alternate days than four 4½ inch ads. in a weekly paper the even sized space would be preferable.

The 8 inch space every day is of course preferable if the business is big enough to justify it. Where "due economy must be observed" the alternating big and little ads. will give best results. It's a sort of chills and fever system and I think it will shake up trade.

The headline of this advertisement doesn't mean anything. There is nothing about it to attract. The ad.

### We Want

To impress, not induce you; we want to convince, not persuade you. Even a reasonable description of *Æolian's* possibilities would not be credited. If you will call and give audience to a Symphony Concert, Grand Operas or Classics rendered by the *Æolian* (playable by anybody) we will have you surprised and delighted.

No one who hears the *Æolian* can pass it by.

**C. J. Heppe & Son,**  
1117 Chestnut and 6th and Thompson.

itself is attractively set and exceedingly well written. With some changes it can be adapted to fit a piano, or

some other organ. It comes from the Philadelphia "Times." It is worth reading carefully.

Speaking of reading notices, here is one that is properly handled. The Kimball Company appreciate the wisdom of keeping "Kimball" prominently in the background—of making it prominently modest or modestly prominent, whichever you like. They are not afraid that they will be overlooked, and are satisfied to bring the name in incidentally, in a perfectly legitimate, "newsy" way. That

### TO OUR AGENTS.

If notice below is used at once it will doubtless produce good results.

**W. W. KIMBALL CO.**

### MUSIC TEACHERS' MEETING.

**Marked Success of the Liebling Recital Before the National Association at Saratoga.**

Mr. Emil Liebling the distinguished Chicago pianist, appeared in recital Wednesday afternoon before the Music Teachers' National Association at Saratoga.

Special advices received state that the program was admirably carried out and created the greatest enthusiasm.

The Kimball concert grand piano was selected for use at the association meeting, and the following is a telegram received by the manufacturers:

"SARATOGA, N. Y., July 4, 1894.

"W. W. Kimball Company, Chicago, Ill.

"Piano arrived in perfect condition and was used without retuning. It was a decided success. — E. LIEBLING." — *Chicago Tribune*, July 6, 1894.

makes a reading notice strong—makes it believable—relieves it of the odium of bald advertising disguised as reading.

Cleveland furnishes me with plenty to talk about. Piano men are alive there. Twelve pianos in one July week isn't

### 12 PIANOS SOLD LAST WEEK.

Thanks to the Christian Endeavor meeting at Cleveland last week, as many called in to "look around" and saw so many fine Pianos that pleased and they purchased.

Only a short time ago Mr. J. E. Cheesman, President of Cleveland C. E. Society, purchased a fine Knabe Circassian Walnut Upright Piano for his own private use and is highly pleased.

Saturday evening at the Ohio reunion of the C. E. Society at Music Hall a fine Haines Bros. Upright Piano was used. Miss Blanche Brynes, Cleveland's greatest soprano, sang several delightful selections and said many words of praise for this beautiful Piano. Also Rev. W. M. Eaton and wife, a Christian Endeavor delegate from Carrollton, Ohio, were so much pleased with this fine toned Piano used at Music Hall they called in to-day (Monday) and purchased an elegant Style 7, Mahogany Haines Bros. Piano. Come one, come all and see the finest Pianos in the city at

**THE B. DREHER'S SONS CO.'S,**  
371 and 373 Superior St., Cleveland, Ohio.

Catalogues mailed free.

half bad, now is it? And Dreher's Sons Company have made excellent use of the fact and the circumstances. I would suggest, however, that the ad. should have been published

without the names and should have told that twelve pianos are a good many to sell in a week in hot weather and on the heels of the various labor and financial troubles. Then make a nice reading notice about the people who bought pianos and publish it as local news, which it is even though it be advertising.

A good strong puff of Miss Brynes, for instance, would be an excellent opening for the reader. The greater musician she is the better the ad. for Dreher's. Let them increase her fame and thereby add to their own. Such a handling of the item would make it legitimately interesting—I mean interesting without being misleading.

Make two or three locals maybe. There's material enough.

By the way, how about the "Mahogany Haines Brothers"? That reminds one of the celebrated "piano wanted by a young lady with carved legs."

I don't look like "Come one—come all." It sounds like the poster advertising a picnic given by "the Hod-Carriers' 400."

It's a good ad. just the same. Perfect ads., like perfect people, are painfully seldom.

## APOLLO'S TUNEFUL LYRE

wasn't to be mentioned in the same century with the tuneful (?) liars who write some of the piano advertisements that are appearing now. No matter how cheap the instrument is, its seller claims for it all the piano virtues. It is never anything less than "the best in the world." Why not throw in a few planets?

## THE FUGUE PIANO

is satisfied to be just a plain, ordinary, every day, *good piano*, with a pretty case and reliable "works." It isn't a concert piano—'tisn't the best in America, but it's the best for its price. It is an honestly built piano, that will answer every requirement in a parlor for a lifetime. It costs just what it ought to cost—\$275 to \$400, according to the case—inside all alike. Cash or payments.

**JONES & CO.,**  
Pianos and Organs,  
217 SMITH STREET.

This advertisement has been copied and recopied. It appeared in THE MUSICAL COURIER in January and was

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

# Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.



written by Mr. Minton, of Burlington. It has been all over the United States since then.

## Truth Wears No Mask

because it needs none. It bows at no human shrine, seeks neither place nor applause. It only asks a hearing, and that is all I ask for the

## Conover.

Simply a hearing, and if you desire an instrument which is absolutely matchless in tone, touch and finish, you will take a Conover.

**E. E. FORBES,**

Dealer in

Pianos, Organs, Bicycles, Typewriters,  
Sewing Machines, &c.

**ANNISTON, ALA.**

### Notice.

Copy of advertisements to appear in the European edition of THE MUSICAL COURIER, particulars about which are given in another column, should reach this office at the earliest possible date, in order to insure proper classification and position.

### An Echo of Swick.

HERE is a story which is a sort of an echo of the Swick crash. It will be remembered that Mrs. Etta Swick was alleged to have stock in the concern of Kroeger & Co., and that when the sheriff swooped down on Swick's place in Harlem his writ covered goods in the factory of Kroeger & Co. For a time the latter factory was attached and then the attachment was removed, but how—several stories were circulated, one of them being that Messrs. Dielmann and Garrettson, case and string makers respectively, had purchased the stock of Mrs. Swick, thus invalidating the sheriff's writ. But this story is not correct, as Mrs. Swick is still alleged to own the stock. What was done, as reported, is this:

When the sheriff levied on the factory of Kroeger & Co., Messrs. Dielmann and Garrettson guaranteed the creditors to the extent of Mrs. Swick's stock and the sheriff departed from the premises of Kroeger & Co. The guarantors fondly hoped and firmly believed that a sale of the

effects of Swick would bring more than the claims against it, thus relieving them from any pecuniary loss arising from their action in assisting the sheriff out of the premises of Kroeger & Co. But the sale of Swick's effects did not thoroughly satisfy all claims, and Messrs. Dielmann and Garrettson may be in for some money, reaching perhaps to the extent of \$6,000.

XXXXXXXXXXXXXXXXXXXX

X 4 ft. 9 ins. High X

IS OUR LATEST STYLE—OF IMPOSING  
AND ELEGANT APPEARANCE.

The first glance convinces  
buyers that it offers more in  
musical value and artistic re-  
sults than any Piano before  
the trade.

Unquestionable durability.  
Very tempting prices are  
offered for this and other styles.

**The Claflin Piano Co.**

517-523 West 45th St.,  
New York.

XXXXXXXXXXXXXXXXXXXX

**STRICH & ZEIDLER, • PIANOS. •**  
Factory and Warerooms, 511 & 513 E. 137th St., New York.

**HAZELTON BROTHERS**

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.



Have you seen our

- NEW CATALOGUE? -

If not, send for it.

**Farrand & Votey Organ Co.,**

Branch Offices: 1945 Park Avenue, New York.  
269 Dearborn Street, Chicago.

Detroit, Mich.



**STULTZ & BAUER,**

— MANUFACTURERS OF —  
**Grand and Upright  
PIANOS.**

FACTORY AND WAREHOUSES:  
338 and 340 East 31st St., New York.

**KRANICH  
& BACH**

Grand, Square and Upright  
**PIANOS.**

Received Highest Award at the United States  
Centennial Exhibition, 1876.

And are admitted to be the most Celebrated In-  
strument of the Age. Guaranteed for Five Years.  
Illustrated Catalogue furnished on applica-  
tion. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.  
Factory, from 233 to 245 E. 23d St., New York.

Used and Recommended by the Profession.



JAS. MORRISON & Co.

670 SIXTH AVE. N.Y.

FOR SALE BY

AUG. POLLMANN, 70 Franklin Street, and  
WM. TONK & BRO., 26 Warren Street, New  
York City.

SEND FOR CATALOGUE.

**R. SINGEWALD, DRESDEN, GERMANY,**

MANUFACTURER AND LICENSEE OF

Accordions and Symphonion Music Boxes and  
Victoria and Gloria Organettes. Greatest Novelties.

EXPORTER OF ALL KINDS OF MUSICAL INSTRUMENTS AND ARTICLES.

ILLUSTRATED CATALOGUE, WITH PRICES, FREE.

**PRESCOTT**

WITH THE NEW  
SOFT STOP.

EXCEL IN  
TONE, TOUCH, DESIGN,  
DURABILITY AND WORKMANSHIP.

**PIANOS.**



HIGH GRADE.—TWO SIZES.—TEN STYLES.

TERRITORY PROTECTED. WRITE FOR PRICES.

**PRESCOTT PIANO CO.**

CONCORD, N. H.

**STRAUCH BROS.,**

MANUFACTURERS OF

Grand, Square and Upright

**PIANO ACTIONS and KEYS.**

22, 24, 26, 28 & 30 TENTH AVENUE,  
57 LITTLE WEST 12TH STREET,  
452 & 454 WEST 13TH STREET,

New York.



**Hartford Diamond Polish Co.,**

HARTFORD, CONN.

DEAR SIR:

We find nothing to equal the Diamond  
Polish. Yours truly,

TABER ORGAN CO.

Worcester, Mass., May 24, 1894.

OUR BUSINESS—

**PIANO CASES.**

OUR ADDRESS—

**PHelps & LYDDON,**  
Cor. Allen and Main Sts.,  
Rochester, N. Y.

## EUROPEAN EDITION

OF

## The Musical Courier.

THE one European Edition of THE MUSICAL COURIER to be published as a London paper will be incorporated in one of our special September numbers and distributed in that manner all over the United States BESIDES the distribution it will receive as a London paper. Hence advertising in it will cover substantially the whole Globe. It will reach the readers in all parts of the various continents in time for the fall trade.

## Just Look At 'Em.

WHO says business is dull? Who says that it is a good time to shut down and economize, and cut off expenses, and go fishing, and be conservative and wait for the passing of the Tariff bill? How can we dare take this view of things when there is coming on us in the fall a competition such as has never before been known? How can we afford to look at things in this light when by the first of next year—which by the way is more than half way here—will see a lot of piano and organ factories distributed all over this great and glorious country, in the big cities and in the small towns, that will make more pianos and organs than were ever made by all of us who are now in the business in the busiest years?

Often before comment has been made in these columns on the prospective plants that are to be, and to note how few of them ever materialize, but this latest crop goes ahead of any estimate we have ever made. Of course so far as THE MUSICAL COURIER is concerned it wants all of them to come in and be one of us, and grow, and get big, and boom, because it is a sure thing that they will advertise, and that means that they will patronize THE MUSICAL COURIER.

At random, from out of 500 exchanges that come to us each week, we have selected some of the projected enterprises, and here they are:

E. McCammon, who is conducting a piano salesroom in this city, and who was one of the company organized in Oneonta to manufacture the piano bearing his name, contemplates establishing a large manufacturing plant in New York city.—Binghamton, N. Y., "Republican."

Now, that's nice! Why shouldn't Mr. McCammon start a large manufacturing plant in New York city? It is fair to assume that it will be a piano factory, for starting piano factories has been Mr. McCammon's specialty for many, many years. We know a nice place where he can locate, and to be perfectly frank we know of some places that are already started that could be had on reasonable terms—but probably Mr. McCammon wants to start a factory all by himself.

The Phillipsburg Board of Trade has been working for some time on a piano industry which it will endeavor to have located there. The board has accepted the proposition of interested parties, who require several thousand dollars to start with. They promise to be able to employ 40 hands from the beginning.—Allentown, Pa., "Leader."

One of the delightful features of these announcements as they appear in the lay press is the almost unvarying indefiniteness as to the names of the projectors; but so long as the Phillipsburg Board of Trade have the matter in hand they doubtless do not wish it to be known who they

are negotiating with for fear some other burg would put in a bid.

It is with pleasure that the "News" is enabled to announce to its many readers to day that Fremont is going to have a new manufacturing establishment in her midst. The new industry is a factory for the manufacture of the highest grade of superior church and chapel organs.

For some months John H. Sole, of Reading, Mass., has been in Fremont, having been interested in a number of contracts in this vicinity. Mr. Sole has for years been a prominent manufacturer of church organs in the East, and is a man of large experience in that line, and has furnished a great many leading churches of the country with organs. Mr. Sole, being well pleased with Fremont and her advantages, has decided to move his factory here, and has consummated a deal whereby he secures the old drop forge buildings on Hickory street from Beery & Davis.

These buildings Mr. Sole has purchased and will at once commence alterations and remodel the same and adapt them to his business. A first-class plant for the manufacture of organs will be put in. Much of the machinery in his factory in the East will be moved here and a great amount of new machinery put in. As soon as all changes are made the manufacturing will commence.

Fremont is fortunate in having Mr. Sole locate here. Columbus and other places offered him substantial buildings and bonuses, but he preferred Fremont and located here. Fremont can well afford therefore to do the right thing by Mr. Sole. The organ factory gives promise of being a good thing for Fremont. Mr. Sole has many recommendations for excellent workmanship. His organs are built with the latest improved systems of tubular pneumatics and faultless mechanical and electric actions. Particular attention will also be given to tuning and repairing.

It is important to keep the liver and kidneys in good condition. Hood's Sarsaparilla is the remedy for invigorating these organs.—Fremont, Ohio, "News."

The last paragraph which follows the announcement of Fremont's future greatness as an organ manufacturing city was probably not intended to be found in just the position in which the paper makes it appear, and it is not nice to imagine that this was done on purpose, and we hope that when Mr. Sole gets his shop into working order it will not prove necessary to invigorate his instruments with Hood's Sarsaparilla or any other kind of patent medicine. As they are to be made in an old drop forge building, however, they may prove to be something new in the line.

Marengo is working for the location in its midst of a piano factory that will start with 50 hands.—Waukegan, Ill., "Gazette."

Well, when Marengo wakes up in the middle of one of these warm nights and finds she has a piano factory in her midst, and one with 50 hands, too, she'll yell for cholera mixture and the Fremont sarsaparilla treatment won't be "in it."

Secretary Wantland, of the Bureau of Manufactures, has been and is still in correspondence with an Iowa firm of piano and organ manufacturers who are disposed to move their plant from Iowa to Salt Lake.

They don't ask any cash bonus, but require the Salt Lake people to guarantee to purchase 100 pianos from them during the first year and to give them free of rent for 12 months a building which they can use as a factory while the one they propose to erect here is in course of construction. The 100 pianos they guarantee to sell at prices lower than those prevailing here, and they guarantee the quality of the instruments to be of the best. The moving of their machinery out here is a big and expensive undertaking, and they think the terms they propose are very reasonable.

More developments in the matter may be heard of in a week or 10 days.—Salt Lake City "Tribune."

There's business for you! Start your factory in a building provided for you rent free with a guaranteed output of 2 pianos a week. And just think of the possibilities of supplying each of the little Mormon girls and boys, or even each of the separate households with a piano. We never before realized the possibilities of the Salt Lake music trade. Evidently the further developments haven't developed yet—at least we haven't heard of them.

A fine line of pianos are to be manufactured in Bucyrus, and since Bucyrus capital has been interested our people will be glad to know the plan is reasonably certain to meet success. The company is at present engaged on three sample pianos, which will be ready for use by July 1, and after that the future of the company promises to be bright, and it is hoped there will soon be from 15 to 20 men at work for the company. The pianos now in course of construction are good ones, those who have seen them being loud in the praise of

workmanship, tone, &c. The company has a number of first-class improvements, which will add to the tone and durability of the instruments.

Mr. Ackerman, of Marion, a dealer in musical instruments, was in the city last week, and after examining the instruments made by this firm said that if they could furnish him with the instruments as good as these would be and at the price offered he would sign a contract to take four pianos a week. This means that the establishment will start with 16 employes, for Mr. Brown is certain that the pianos can be made and delivered at the price named.

When this factory is fairly started all of our people will be able to own a piano, for they can buy it direct from the factory, and besides getting the factory price can be certain of having all the money remain right here in Bucyrus.—Bucyrus, Ohio, "Journal."

Bully for Bucyrus! Again no name given except that of Mr. Brown. Won't that look tempting on a fall-board—"Brown-Bucyrus?" And how those 16 employees will have to everlastingly hump themselves to keep up with Mr. Ackerman's orders, provided they do any other work! And it is said that they will, because everybody in Bucyrus will have a piano and there must be a good many people in Bucyrus and the money will stay right there too. Bully for Bucyrus!

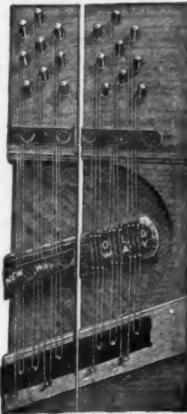
The "News" has heretofore referred to the project which R. M. Hutchinson desires to consummate in this city, viz., the establishment of a piano factory here. Those in attendance at the concert at the Presbyterian church last night had an opportunity of seeing and hearing the piano manufactured by Mr. Hutchinson from his own scale, and it is pronounced a fine instrument of splendid tone and action by competent musicians. Mr. Hutchinson himself is skilled in piano making, which he learned in the Chickering factories, and is able to superintend all the technical construction of the instruments. He would be glad to establish a factory here. Such an industry would be a valuable addition to Mansfield's manufacturing interests, as it would bring to the city a high grade of mechanical workers who would make good citizens. It is probable a meeting of citizens will be called to see if sufficient interest cannot be developed to cause the organization of a company.—Mansfield (Ohio) "News."

And this is the last we have heard of that.

And so we might run on to the extent of columns. There are projects north of us and south of us and to the west of us, and the end is not yet. There are at a fair estimate 50 such schemes now under consideration by city and town authorities and commercial committees all over the country.

## SCHUBERT PIANOS

NEW WAY. OLD WAY.



WITH

TRIPLE BEARING BRIDGE

PATENTED SEPTEMBER 25, 1893,

BY

Mr. Peter Duffy,

PRESIDENT

SCHUBERT PIANO CO.

PRODUCES A

FULLER, CLEARER,

More Pleasing Tone.

SCHUBERT  
PIANO CO.,535 to 541 East 134th Street,  
NEW YORK.

## MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

An injunction having been granted by Judge Ingraham in the Supreme Court of the State of New York restraining certain persons from fraudulently attempting to appropriate our exclusive rights in connection with the name "Hardman" as applied to pianos, we desire to say that we shall continue the policy begun by the application for the injunction referred to and shall immedi-

HARDMAN

PIANO

Factories: 11th & 12th Aves., 48th & 49th Sts., New York.  
Warehouses: Hardman Hall, Fifth Ave. & 19th St., New York.  
NEW YORK. CHICAGO. LONDON.

HARDMAN, PECK &amp; CO., Manufacturers.

MERRILL PIANOS

165 TREMONT ST., BOSTON.





CHICAGO OFFICE OF THE MUSICAL COURIER. }  
CHICAGO, July 28, 1894. }

WE ought to be thankful that there are sufficient brains left in the workmen in the music trade to prevent there being any strike in the piano or organ factories, and how to bring about a state of affairs that will permanently do away with such occurrences ought to be the first duty of the Government. Recognizing that in a music paper is no place to discuss such questions, we must still acknowledge that the music trade is as much interested in the subject as any other industry, in its due proportion, and it seems to the writer that there ought to be some way to discover just where the troubles arise and to take proper measures to prevent them. Everyone must see that this is not a free country when a large minority can prevent even one man working when, where and how he chooses, nevertheless it was only a short time ago that one of our largest organ and piano manufacturers was obliged to turn his factory into a hotel or lodging house to protect the men who were not only willing but anxious to work.

Fear of damage on the part of the same manufacturers above referred to only recently again prevented men who wanted work from continuing their labor.

The workmen are the ones to suffer most. The employers cannot, by any manner of means, afford to pay a large body of men while they are not producing; if they did do such a foolish thing to whom would they be able to look for reimbursement? Could they add their charity to the cost of the goods? Not to any extent; and if they did they could not sell them, and their business lives would be short, when again the workmen would suffer. Say what one will, the prosperity of the employer is just as many times more important to the employed as there are more employes than employers.

There are many wise men in the United States; they ought to be able to suggest something, and why not hear from the wisdom of the remainder of the world if we can benefit by it.

The music trade in this country has been important; more money has been made here than elsewhere; the trade is directly interested in the success of every other branch of business, and vice versa, the sooner therefore we discuss the question the sooner some conclusion will be reached.

One man is a radical free trader, another is a high protectionist, another says he believes in a happy medium, a sort of a straddler. One or other of these positions is right. Which is it?

Shall we discuss it or shall we let the matter rest and trust to luck for a solution?

#### Keen Advertising.

The Chicago "Herald" last Wednesday contained the following advertisement. Those people not knowing the peculiar style of the type which heads all advertisements in the particular paper spoken of, and even some who do, would be very apt to read the item, and, like the writer, not know that it was a paid notice until they came to the last three lines.

When we laughingly said to Mr. Cone that the writer was thoroughly deceived himself, he replied, "Well, if I can make you read an 'ad.' I think it has answered its purpose; other folks will read it too." This is quite true. It is pretty hard to devise a more subtle or more effective way of bringing to the notice of the public the Kimball piano:

#### Nordica's Great Success.

THE AMERICAN SINGER CREATES A GREAT SENSATION IN BAYREUTH AS "ELSA."

The magnificent presentation of "Lohengrin" at Bayreuth last Friday was doubly marked, because it was the first time "Lohengrin" was ever brought out at these Wagnerian festivals, and, second, because of the appearance of Lillian Nordica, the soprano, in the rôle of "Elsa," the first time an American singer has ever been invited to participate. Nordica's success was marked. The cable dispatches said:

"Her performance was the first artistic contribution that America has made for the success of these festivals, and her work to-day gave the Americans present every reason to be proud of her. No native singer ever achieved a more pronounced triumph than did Mme. Nordica, the first foreign singer to appear in so important a part as 'Elsa.'"

It is interesting to know that Nordica's preliminary rehearsing was to the accompaniment of a Chicago-made piano. In a recent letter to a friend she wrote as follows: "I do all my studying on my Kimball piano, and the longer I use it the better I like it."

#### Again Advertising.

In speaking of the methods of the Kimball Company, we are reminded of an extensive display advertisement, which

was inserted in the dailies of this city last Sunday by the Lyon & Healy house. We also notice that while the space occupied in the classified column of the daily press has not increased to any extent, some changes have been made, and that Lyon & Healy are also advertising a "Midsummer Clearing Sale" in quite an extensive way. We do not know as yet whether this renewal of advertising has resulted in any increased trade, but are disposed to regard it as rather a method of feeling the pulse of the public. It may be said in addition that there is a little business being done, perhaps more than the time of year or the condition of the city might warrant.

One of the largest wholesale dealers, who is also making considerable efforts for retail trade, assures us that the demand for goods from the country at large is very extensive now. We refer to the Chicago Cottage Organ Company, which house on Tuesday last, which is usually what can be termed an off day, secured so many orders for organs and pianos that they requested the numbers should not be given.

Mr. A. M. Wright, of the Manufacturers Piano Company, told the writer that their orders also from the wholesale trade were remarkably good for the time of year, but that not much could be said of the demand from retail customers.

#### Schaff Brothers Company.

Those who know Mr. Geo. T. Link, who has in his control the destinies of the Schaff Brothers Company, have the utmost confidence in him and also in his instruments. Formerly associated with him in the business, and still the acknowledged mechanical genius of the concern, is Mr. C. R. Elias, whose ability is fully recognized by all who know him.

While the Schaff Brothers Company do not make the highest priced goods, some of their styles are high in class, and in them can be found the best material that can be obtained. The style of the case is attractive and artistic, and no portion of the piano is neglected which could in any way tend toward making it anything except what they claim it to be.

The concern of Schaff Brothers is probably the oldest in the city, but their success dates from the time when Mr. Link assumed control of the business.

A new catalogue is about to be published, which naturally will be more complete than anything heretofore issued; however, their old one is an interesting document and contains commendatory letters from some of the largest houses in the West, in addition to which there are four pages devoted to the names of consumers, some of whom have been using these instruments for many years.

It is a singular fact that never have any derogatory remarks about these instruments come to the ears of the writer, and with the positive testimonials and with this negative acknowledgment from the trade, the fact must be recognized that they are strictly satisfactory pianos.

#### That New Piano Again.

Last week we spoke of a new Chicago piano, made by Mr. Robert Pfeifer, of this city. Since then we have critically examined this instrument, and, although we were prepared to find a good one, we were not prepared to find so satisfactory an instrument as the one examined.

Mr. Pfeifer is a German and somewhat deficient in expressing himself in the English language, but, to quote from him, he said in his quaint way, "the music is what I am looking for," and we must confess that we think he has found the music, as it is a very powerful instrument, with a good quality of tone, and contains a Wessell, Nickel & Gross action, with their sostenuto attachment, the material being of the best throughout, including the best grade of wire and the finest quality of felt in the hammer. The case was made by Messrs. B. Zscherpe & Co., a house which always turns out good work. The veneer is the choicest of French walnut, and altogether Mr. Pfeifer is to be congratulated upon producing such a remarkably good instrument at his first essay.

Mr. Pfeifer has other pianos already under way, and the first one has been disposed of to a leading North Side resident.

#### The Rintelman, Pfitzner, Schaar Case.

Some time ago we spoke about the arrest of two parties by the name of Pfitzner and Schaar by A. H. Rintelman. We learn from Mr. Rintelman that Mr. Pfitzner was held over to the grand jury under bonds, and that Schaar made some kind of settlement with him by restoring a small sum of money and blamed the whole transaction on to Mr. Pfitzner. Mr. Rintelman says that Mr. Schaar begged hard to be taken back into his employ, and that he did so, advancing him about a week's salary, and that while he was working for him on salary, he was working for another house on a commission basis. Mr. Pfitzner is now working for another concern not in the music business.

#### Tried to Kill His Wife.

Occupants of the Arizona flats, Lake avenue and Forty-second street, were startled last Sunday afternoon by the sharp report of two pistol shots in the building, each shot followed by the screams of a woman. The trouble was located in the flat occupied by Mrs. Rhodes, where a frightened woman had taken refuge.

The woman was Mrs. William Gregory, who lives in one of the upper flats of the building. She had left her husband, William Gregory, several times, and made the separation final six months ago, when he quit his place as bookkeeper in one of the packing houses. Yesterday afternoon Gregory called at his wife's rooms, but she was not in. As Gregory was going down the stairway he met his

wife coming up. She did not recognize him until after she passed, when he called her by name. As she turned, frightened at the sound of his voice, she found herself looking into the muzzle of a revolver. She ran shrieking up the stairs, and Gregory fired, missing her. At the door of Mrs. Rhodes' flat she stumbled and fell. Gregory fired again, the bullet grazing her cheek. Before he could fire another shot Mrs. Rhodes had dragged the woman into her room and closed and locked the door. In the excitement Gregory passed through the crowd, stopped on the sidewalk to light his pipe, and walked slowly up Lake avenue.

The above is from the "Herald" of Monday last. Upward of two years ago, Miss Jessie Aird was engaged as a clerk with Mr. Clayton F. Summy. She was exceedingly attractive and a favorite with everybody. Mr. Summy occupies a portion of the south side of Lyon, Potter & Co.'s warerooms, and Mr. Wm. Gregory was then acting as bookkeeper for the latter named house. Mr. Gregory was liked well and proved himself a very efficient office man, and even at the present time he is spoken of as one of the best they have ever had.

While engaged in the same wareroom, the young people became well acquainted and were finally married, the matter being spoken of at the time in the columns of THE MUSICAL COURIER. The clerks of the house clubbed together and made the young couple some very handsome presents.

Mr. Gregory afterward for some reason or other lost his health, and after resuming his position he began drinking, which finally lost him his position, and undoubtedly lost him his subsequent place. He is now under arrest.

#### New Schools.

That the local troubles do not interfere with the music school or college business in this city to any great extent is indicated by the fact that two more of these institutions will compete with those already established the coming fall.

One of these schools is called the Columbia College of Music, which has already been incorporated with a small capital. Mr. Seeboeck will have charge of the piano department; Mr. Bendix will have charge of the violin department, and Mr. Duvivier will have charge of the vocal department. Other teachers will be employed by these gentlemen to assist them.

It is also likely that Mr. Hyllested will start a piano school of his own, in which he will have the assistance of some of his pupils. This latter school will only involve such branches as are absolutely necessary for a pianist to know.

#### Secures an Illinois Factory.

WASHINGTON, Ia., July 25.—A stock company with a capital of \$16,000 has been formed here, and the Jackson Pipe Organ Company's plant, now located in Chester, Ill., has been bought and will be moved to this city as soon as possible.—"Herald."

The above concern is stated to be rather a small one by those who profess to know. This new move may result in making them more formidable competitors in the pipe organ business.

#### Personal.

Mr. Carl Hoffman, of Leavenworth, Kan., who is in the city, represents business as dull in his section of the country, and an apparent loss of crops of about one-half. Mr. Hoffman, however, is doing business, and says even half a crop in his State is a pretty extensive result.

Mr. Harry Raymore, of the Shaw Piano Company, of Erie, Pa., who has been visiting the city, represents business as unusually dull, but is pleased with the success of his local agent here, Mr. Northrop, who is a very popular young man, who (and it is positively the truth and needs to be emphasized in this way to make it believed) disposed of three Shaw pianos in one morning this week.

Mr. J. F. Barrows, of Saginaw, Mich., has also been here. Mr. Barrows' errand here was mainly on behalf of a banjo which the Barrows Music Company, of Saginaw, are now manufacturing under the direction of a gentleman by the name of Kraske, formerly a banjo manufacturer in a small way in this city.

Mr. Chas. Bobzin, who is representing the Lyon & Healy house mainly in the East, is home for the present. Mr. Bobzin is very optimistic in relation to the future outlook for business, and says it is in much better condition in the East than in the West. He is looking forward to a very extensive trade this fall.

Mr. N. T. Jones, who was formerly with the Chickering-Chase Brothers Company, in this city, but who has recently taken a very extended vacation, will on Monday next resume his former relations with the same company.

#### Items.

It is rumored that the firm of B. Zscherpe & Co. will move from their present quarters to the corner of Lake and Ann streets. This rumor we have as yet not had the opportunity of verifying.

The Story & Clark Organ Company, in consequence of the destruction of their factory in London, are working to the fullest extent of their factory limit, in order to supply the "aching void" for their goods in Europe. "It is an ill wind that blows no good."

Lyon & Healy are preparing to produce a half-tone picture of their beautiful first floor wareroom. Mr. Post already shows the photographs which will be used in the production, which, as he says, represent a paradox, inasmuch as by a peculiar arrangement both aisles of the store are shown at one glance. To prove that business is not entirely dead in this city, we have to report that Lyon & Healy sold five instruments yesterday morning, four of them for net cash.

We hear that the Automaton Piano Company are suing Mr. A. H. Rintelman, and that Mr. A. H. Rintelman is in turn suing the Automaton Piano Company for breach of contract.





WE believe it is a rule among clever advertisers never to mention a competitor's name nor the goods he is selling. The piano merchants on Chestnut street, Philadelphia, seem to have entirely overlooked this fact, for eight of the eleven dealers are advertising Steinway pianos conspicuously in their front windows.

No other name is mentioned except Steinway—Steinway upright, little used; Steinway square, Steinway grand.

One dealer advertises "five second-hand Steinway pianos," another one says "a magnificent Steinway grand for \$200," and so it is from one end of the street to the other, everyone trying his level best to establish more prominently the name "Steinway."

N. Stetson & Co., the Steinway agents, are keeping quiet and doing a satisfactory business, and are of course deeply grateful to the other merchants for calling attention to their goods.

Mr. Woodford expects to go on his vacation in about a week, and will pass the time at his cottage on the Massachusetts coast.

Mr. Von Bernuth is away at the present time. Mr. Shank has been away and returned, and Ben Owens starts for the mountains to get rid of hay fever on or about August 10.

The Hallet & Davis pianos seem to be good summer instruments, that is, they are inquired after by musical people, and sell when times are as quiet as at present, and that's saying a good deal.

The Bradbury is another one of those popular makes of instruments which have a strong following among the more intelligent of the people, especially the church-going element, who hold the name of Bradbury in high esteem.

The N. Stetson & Co.'s entire stock is made up of good sellers, and they are always doing some business.

The Regina music boxes, for which they are Pennsylvania State agents, promise a handsome return in the shape of fall trade. They are selling them in good sized quantities now.

F. A. Bowers, who with an eye single to the interests of the Schomacker Piano Company, managed to get himself more disliked in Section I than Colonel Gray at the World's Fair held in Chicago, as impossible as that may seem, has been getting himself into disrepute in Philadelphia. It will be remembered that while in attendance on the Schomacker cold string exhibit Mr. Bowers contracted some ailment that, he alleges, confined him to his house, and that upon his reappearance on the scene of the cold string exhibit Colonel Gray, with his accustomed generosity, agreed to let Mr. Bowers wait until the Judgment Day for payment for the time he lost while confined through the effects of the alleged illness. As Mr. Bowers did not propose to wait until the crack of doom for the adjustment of the account between himself and Colonel Gray, and as he realized that hard dollars were not current in the realm above, he sued the generous Colonel, but has not as yet succeeded in wresting from him shekels bright and glossy having the stamp of that adored institution located on Chestnut street.

While awaiting the action of the court, Mr. Bowers cast his eye around for an opening and became a member of F. A. North & Co.'s force, being located at Wilmington, Del. While there an opening was offered him by the Cunningham Piano Company, and he went with them, but returned to F. A. North & Co. in a week or two. A short time ago Mr. Bowers was reported sick and lying off for a few days. At the end of the time he allowed himself for a furlough, he stated that he would return to duty in a few days and close up several outside prospects; but as he failed to put in an appearance F. A. North & Co. concluded to do a little investigating, with the result of finding that Bowers had been working for the Cunningham Piano Company all the time he had been alleged to have been ill and that in that time he had closed up several good sales for the Cunningham Piano Company.

There can be no blame attached to the latter company, the present employers of Bowers, but Bowers has put himself in a position hard to explain, as every one knows the F. A. North & Co. are the best of employers.

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There is one concern in Philadelphia which is making

steady progress in the beauty and quality of its instruments.

The Cunningham Piano Company is changing its styles to the most modern form of piano cases. Extension desk and the grand fallboard are both incorporated in the Cunningham pianos.

It was mentioned in an issue of this paper a short time since that the Cunningham Piano Company anticipated building a factory, as the building they are now occupying is inadequate to its needs. Plans and specifications have been accepted, but the location, we understand, has not been fully settled upon.

Mr. P. J. Cunningham is not satisfied to go away from the active portion of the city, and wants his factory on a principal thoroughfare. A dozen desirable building positions have been offered, but they have all been away from the business portion of the city, and did not meet Mr. Cunningham's idea of a piano factory site.

It is only a question of a short time though when the matter will be settled, and the new Cunningham Piano factory under way.

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It required but a very few minutes for Mr. George E. Dearborn to express his views on the tariff and the action of Congress on the same question.

"Make the duty on everything just as high as you want it, or take it all off and let everything come in free, it don't make a particle of difference to me, only do something."

"We can't get into the shed until they unlock the door, and the sooner they settle this question of tariff the sooner we may expect a return of something like prosperity." Thus said Mr. Dearborn. "We have a nice stock of A. B. Chase and other pianos; but who wants pianos? What is wanted is steady employment for the thousands who are doing nothing, then we can sell pianos and get our money for them, too—something one is not sure of the way matters stand to-day."

Mr. Joe Allen was in New York one day last week. He went over purposely to join issues with three New York men for a fishing trip down the bay. Mr. Allen reports a satisfactory excursion in every particular.

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Some very handsome specimens of the Behr Brothers & Co. pianos, as made by the reorganized firm, are now on exhibition in the warerooms of George R. Fleming & Co., and it is with a feeling of much satisfaction that Mr. Fleming finds himself able to secure these instruments again. He has been selling them for many years and has made them popular everywhere within a radius of 50 miles of Philadelphia.

Mr. Fleming has a valuable line of instruments with the Sohmer, Behr, Kimball, Briggs, Newby & Evans and one or two of the best known of the cheaper makes.

We don't know of anyone more competent to handle a valuable line of pianos than George Fleming, and this is not the first time we have said it.

The matter of compensation for the destruction of pianos by the explosion of an ammonia tank, which blew out the side of Fleming & Co.'s wareroom a few months ago, and wrecked several thousand dollars' worth of goods, has not been adjusted. Mr. Fleming has brought suit to recover \$7,500 from Boothby, the oysterman in whose establishment the explosion occurred. The trial comes up in the fall term of court, about October.

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While in the wareroom of George R. Fleming & Co. a handsome mandolin manufactured by F. H. Griffith & Co. is shown. This firm does a general wholesale and retail business in small musical instruments and sheet music, and has recently issued a very comprehensive and neatly printed catalogue. Their place of business is 1229 Chestnut street, and they have the reputation of promptly and satisfactorily attending to the wants of their customers.

F. H. Griffith & Co. make a specialty of the mandolin.

\*\*\*\*

Mr. William G. Fischer was not inclined to talk on the business situation. "Absolutely nothing to say. The situation is beyond my comprehension." They are all ready for business in the Fischer institution; some beautiful Decker Brothers and Mason & Hamlin pianos, &c. The Decker Brothers are used in quite a number of the singing societies about Philadelphia and are highly thought of.

\*\*\*\*

Cape May seems to be the favorite summering point for Philadelphia piano men. Mr. C. J. Heppie and family are stopping there. Mr. Florence Heppie and his bride left on Thursday last for the same point, to be away for the month of August.

Regarding the business prospects of the house of Heppie, indications would rather point to a decided increase owing to the preparations now being made. The fourth floor of their building is passing through a course of alterations and when completed will be used exclusively for small goods. This department was added to the piano and organ business something over a year ago. The venture was purely in the shape of an experiment, but it has now passed so far be-

yond the experimental state that small goods will form an important feature of Heppie & Son's business.

The agency for the Luscomb banjos has been placed with them. Swiss boxes, the Regina, and other mechanical musical instruments are carried in complete assortments.

It is hardly necessary to state that there will be no changes among the important pianos handled by C. J. Heppie & Son. The Steck will continue their leader, as it has been for years back. They are well satisfied that they could handle no make that would better meet the demands of their trade for durability and musical qualities.

\*\*\*\*

James G. Ramsdell left on Thursday for a month's yachting cruise.

Yachting is the only recreation Mr. Ramsdell allows himself. His course this year will be to New York, Boston and further up the Eastern coast, stopping at intermediate points of interest. The Weber and other makes pianos, for which Mr. Ramsdell is the Philadelphia agent, will be well looked after by young Mr. Ramsdell and other competent salesmen.

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Blasius & Sons say that there is nothing going on. That is a good deal for them to acknowledge, and we imagine experience, for, with their three stores and corps of salesmen, their extensive advertising for retail trade, with all of these advantages they should certainly be doing a little something.

Mr. Lavin Blasius, who ordinarily would be in attendance at the factory in Woodbury, spends most of his time at the warerooms in the city. He said that they were running in a small way at the factory. The Hazelton pianos continue to be the leader for Blasius & Sons, and the Strich & Zeidler pianos, also made in New York, for which Blasius & Sons are not only the Philadelphia agents, but have besides an extensive territory adjacent, are thought well of by all who have purchased them.

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The S. S. Stewart "Banjo and Guitar Journal" for August and September is out, and for a midsummer number is more than ordinarily interesting.

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W. F. Shaw, music publisher, 721 Vine street, was robbed of \$1,500 worth of electrotypes a few days since. The thief was captured and gave his name as Martin Miller, of 671 North Seventh street. Miller was held in \$1,000 bail for trial; in default of same he was sent to prison. The electrotypes were sold to junk dealers as old metal, and we understand were not recovered.

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Young Mr. Knabe was in Philadelphia on Wednesday last on his way to Cape May for a couple of weeks.

\*\*\*\*

The Lester Piano Company are driving ahead on new styles, which will be ready by the early fall.

\*\*\*\*

The Symphony, made by Wilcox & White and sold in Philadelphia by F. A. North & Co., is taking the lead over all mechanical organs. It is astonishing the number of people who drop into their store during the week to investigate these instruments and hear the charming music that is produced from them.

### A Coming Branch House.

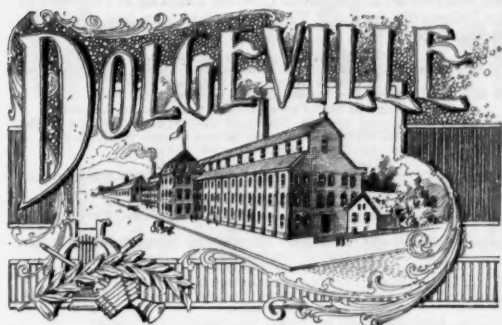
CHAS. F. HANSON, the Worcester, Mass., agent of the Sohmer piano, states that his house is contemplating running a branch in Boston, Mass., handling the Sohmer piano as a leader. It will be fall, however, before he will take any further steps toward that end. Mr. Hanson is a great believer in the Sohmer piano and has sold a great many in Worcester. It will be remembered that the concern of Chas. F. Hanson & Co. are manufacturers of banjo and guitar covers, as well as covers for all kinds of stringed instruments. They have lately been selling largely to the trade, as Mr. Hanson states that business through the jobbers is not altogether satisfactory.

## PURER TONES

are produced by the Piano when the Phelps Harmony Pedal is used than when the Forte Pedal is employed, because the Harmony Pedal holds open only the dampers of the keys struck, while the Forte Pedal opens all the dampers and allows every string in the Piano to vibrate at once. Supplied by:

Newby & Evans, New York.  
Malcolm Love, Waterloo, N. Y.  
James & Holmstrom, N. York.  
A. M. McPhail Piano Co., Boston.  
J. H. PHELPS, SHARON, Wis.





DOLGEVILLE, July 28, 1894.

**T**he Turnfest was favored with fair weather throughout and the large crowd present enjoyed themselves to the uttermost. It is estimated that fully 6,000 people were on the grounds Thursday, and as many, if not more, on Friday.

The prize contests were continued on Friday, and on Saturday morning there were literary exercises in the Turn Hall. In the afternoon the prizes were distributed by the president of the West New York Turnbezirk, Mr. Carl Dedicke, the wreaths of victory being placed on the heads of the winners by the maids of honor.

The Rochester Verein won first prize for best exercises in general and the other Vereins represented carried off their share of the laurels, Dolgeville winning her quota as usual.

The New York Verein and Central Verein left Saturday afternoon. They were escorted to the Park depot by the various bands, the Dolgeville and visiting Vereins, and with many "Gut Heils" departed, having enjoyed the Fest thoroughly.

The Dolgeville "Herald" publishes the following account of the events of the past week in this town:

The Turners of the State of New York have captured Dolgeville. They came in such numbers and with such weapons that resistance was useless. The surrender was complete. The populace yielded without protest when those pretty Buffalo, Syracuse and Rochester girls marched through Main street Wednesday afternoon on their way to headquarters.

The people simply threw up their arms and cried "Gut Heil! We are yours with all we have! Take everything we've got, and take us, too!"

Nobody thought of resisting. Those weapons of good fellowship and good cheer were invincible, to say nothing of the rosy cheeks and sparkling eyes of the ladies of the West.

All day Wednesday the special trains over the Little Falls and Dolgeville Railroad were crowded with arriving guests. Each delegation as it came was escorted to its assigned headquarters by the Dolgeville Turners and the Dolgeville Brass Band. By night nearly every hotel in the village was taxed to its utmost capacity, and in many cases doubling up was necessary.

Additional crowds came on Thursday, and while the entire throng was not quite as great as had been expected, it was nevertheless the largest that the village has ever entertained.

To say that the visitors were enthusiastic over the beautiful High Falls Park and the picturesque scenery in and around the village is not to exaggerate in the least. Everybody had some word of praise for the loveliness of the town and the hospitality of its people.

Among the first of the Turn Vereins to arrive were those from Rochester and Auburn. Then came the delegations from Syracuse, Buffalo, Rome, Fort Plain, New York City and Utica.

The ladies' section from Buffalo on the march to headquarters from the depot received an ovation. They marched with a stride that betrayed the vigor of health, and it was a gauntlet of applause through which they passed.

In the exercises at the Park on Thursday those same Buffalo girls justified the high opinion created by their advent. Their proficiency in club swinging and on the parallel bars was something marvelous. Their feats astonished even the male Turners.

The Rochester girls were not far behind, and until the judges make their report and award the prizes it will be impossible to say who the winners were.

No better argument in favor of athletic training for women could be desired than was furnished by Thursday's exhibitions. The costumes of the female athletes consisted of a loose blouse of blue flannel, with wide flowing trousers of the same material fastened at the knee. They are very becoming to shapely women, and happily all the ladies who have appeared in them, whether from Buffalo, Syracuse, Rochester or Dolgeville, are shapely.

Not less than a hundred swindlers, thieves and thugs are in town. Chief Cramer arrested three of the crooks Thursday afternoon, and has several others under espionage.

One of those arrested, a female pickpocket from Buffalo, gave the name of Jennie Johnson. When arrested she attempted to get rid of a pocketbook containing \$8, the loss of which had been previously reported to Chief Cramer.

Two men were taken into custody, who gave the names of Jacob and Rufus K. Wooldridge. They and the Johnson woman will be examined before Justice Leavitt at 2 o'clock this (Friday) afternoon.

After the parade Thursday—and an exceedingly fine one it was—the visitors assembled at the High Falls Park to hear an address of welcome by Mr. Alfred Dolge, president of the village. The address was a notable one in many respects, and it caused more or less comment, but it set the visitors thinking seriously even in the midst of their pleasures. There was much wise counsel in it that the German

Turners will accept as being meant for their best interests.

The scene at the park when Mr. Dolge came forward on the platform was exceedingly fine. He was surrounded by the thousands of uniformed Turners and their friends, including many smartly dressed ladies. He was attired in a suit of white, made of cloth that was manufactured in the recently burned factory of the Dolgeville Woolen Company. Against the deep green background of the grove his robust figure was very clearly outlined.

After a few words of cordial welcome, Mr. Dolge spoke as follows, in German:

#### MR. DOLGE'S ADDRESS.

(Translation.)

A quarter of a century has passed since the District of West New York was organized, comprising the Turn Vereins from Fort Plain to Buffalo.

It is quite proper that you should celebrate this anniversary here in Dolgeville—near the home of that German-American patriot and hero, Nicolas Herkimer, who with his band of settlers and farmers served as a bulwark of protection for Washington's army during the struggle for independence.

As you come up the hill near Little Falls you see in the valley a red brick house with white columns—it is the house that Herkimer built, where he lived and died from the wounds received at the Battle of Oriskany.

Nicolas Herkimer stands out in the history of our country—in the history of the Germans in America—as the best type of a German-American citizen.

The history of his life ought to be in the hands of every German landing on our shores, and who intends to become a citizen of this great commonwealth. It would be a safe guide for him; it would make him a citizen such as a republic always needs.

The stern, uncompromising Americanism of Herkimer, coupled with his adherence to all that is praiseworthy in German civilization and idealism, illustrates that it is not only possible but a logical consequence that a German immigrant becomes a true American.

Herkimer, a German by birth and education, German in his habits, his thinking and reasoning, accepted the conditions, customs, advantages and shortcomings of the land he had chosen as his home. After he was thoroughly Americanized, after he understood the new country and its people, he did not seclude himself in that clannish way which we find so often nowadays. He mingled with his English speaking neighbors and made friends among them by respecting their peculiarities of habit, custom and thought, religious, political and social, but demanded that same respect for his habits, customs and convictions.

The plain farmer of the Mohawk Valley has set an example worthy of imitation by all who come to us from foreign lands.

Quite a discussion has been going on of late in German-American papers and periodicals as to the future of the Germans in America.

There is no future for Germans as Germans in America! Every German who acquires the privilege of becoming a citizen of this republic must become an American, and if he prefers to call himself a German-American the accent should always be on the "American."

He is a German by accident, and has become an American by choice.

While there is no future for Germans, as such, in this country, there is a great future for German culture, German thought, German sociability in America.

It is the privilege of the German-American organizations such as the Turn and singing societies to make propaganda for whatever may be preferable in German civilization and culture.

To achieve results in this direction we can again look to the plowman of the Mohawk Valley—that sturdy German and noble American, Nicolas Herkimer.

Tolerance and anti-clannishness characterized the man and his life. Firm to a degree bordering on stubbornness, in his convictions and beliefs he respected those of others. A defender of personal liberty, he would always recognize the right of his neighbors in exercising the same. Opposed to all radical ideas and measures, he was perhaps the most progressive man this side of Albany.

His home, the first brick house in the Mohawk Valley, stands to-day as the only monument of that great countryman of ours who has shown us the way to be most useful in the great work of developing the best race of mankind; forming the best Government, molding the most favorable social conditions known, by the amalgamation of the various types and culture of the existing civilized nations of Europe with the liberty breathing institutions and conditions of America.

On occasions like the present we are accustomed to hear a great deal of the "Cultur Mission" of the Germans in America, and fulsome praise is spent, which would lead uninitiated Germans to believe that all America ought to be and must be "Germanized" in order to make living here tolerable.

Various efforts have been made to form "German Colonies," and here and there you find settlements so purely German that the storekeepers hang out a sign "English spoken here."

Especially in the Western States do we find such German, Swedish and Bohemian settlements, but in none of them will you find any signs of progress. They invariably end in failure, unless by the infusion of new blood the dominating clannishness is destroyed, so that broader ideas can take root and toleration begin to reign. When this takes place we notice the first signs of Americanism. The public schools open and sectarian schools begin to lose ground.

English is taught, and with it American ideas, and when the children graduate they leave the schools as Americans, and not as Germans, Swedes and Bohemians.

I do not wish to be understood as opposing the teaching of the German language. I have fought my hardest battles in public life for the introduction of the teaching of German in our Dolgeville schools, but I am uncompromisingly opposed to all sectarian schools, or schools supported by members of one nationality only. The public school is the only place where our children should get their education. If we Turners and all other German-Americans confine our efforts to agitation for the introduction of the teaching of the German as a language and the adoption of calisthenics in the

curriculum of every public school, we will accomplish results worthy of the greatest and most unceasing efforts.

To do this is a part, in fact the most important part, of the "Cultur Mission" of the Germans in America.

In one of our organs I found lately a statement which has been copied by some of the daily papers to the effect that the young Turners "hardly speak any German," preferring the English idiom, even while practicing in the Turn hall.

This fact was deplored and the question asked how it could be remedied, just as though the German idiom was essential to the exercises.

Are the Turn halls intended to be meeting houses for narrow minded, clannishly disposed people? Or are they intended to assist in carrying forward the so much lauded "Cultur Mission" of the Germans?

It seems to me that we should welcome the fact that our children, who are by birth and inclination Americans, accept our teachings, come to our Turn halls, and thereby assure the future success of our system of physical development and training, which, because of its inherent pedagogical value, has been adopted by nearly all the civilized nations of Europe.

I know that these sentiments will not be approved by the radicals, and that I expose myself to a tirade from ultra-Germans, especially those political "reformers" who are ever busy in trying to isolate the German voters from their American fellow citizens, by organizing German-American reform leagues, or similar organizations with high sounding names. But that does not prevent me from maintaining that every German-born American citizen must be first an American—and then German.

The press of the city in which I spent the first seventeen years of my life has repeatedly called me a renegade and in bitter terms has denounced me as a traitor to the Fatherland, because for the last six years I have defended in public discussion an American idea, an American economic principle.

Right or wrong I prefer at all times to be criticised, attacked and even slandered for this than that my earnest, deep seated loyalty as an American should be questioned.

Born and educated in Germany, I am thankful for all the benefits I received from her. It is impossible for the most selfish or independent man to throw off the influences which surrounded him in youth. Our German poets and writers, our philosophers, are still my companions in leisure hours. I think and feel German—but I am an American, and can therefore recognize but one flag—the Stars and Stripes. My heart beats for the country which received me with open arms, which gave me opportunities to found a home. It is my home; it is the Fatherland of my children, and though only the German language is spoken in my family circle, I want to see my boys grow up to be Americans first, last, and all the time.

I cannot, therefore, join in the cry that German only should be spoken in the Turn halls. While we can and ought to maintain the characteristics of the German Turn Vereins by excluding from the Turn halls all prejudices of a social, political or religious character, and maintain that fellowship that can only exist upon the broadest democratic basis, we should welcome our English-speaking friends. Allow the coming generations to use the language most natural to them, and at the same time give them the opportunity of becoming familiar with German sociability, freedom of thought and action, and last, but not least, German moderation in enjoyment and pleasure.

If we accomplish this we will as Turners fulfill our part of the "Cultur Mission" of our nationality in America. Along these lines we will achieve the success which we deserve. As long as we allow clannishness and intolerance, which cannot be separated one from another, to dominate in our Turn Vereins we will simply have a repetition of the struggles experienced these many years by every Turn Verein.

Open your doors to the young men of your towns, whether they will or can speak German or not, so that those who by force of circumstances, education or surroundings do not look upon this world exactly as you do will feel at home in your circle, and every Turn Verein in the West Bezirk of New York will grow and prosper, and your festivals will more and more become object lessons to those of our fellow citizens who still believe that to be a member of a Turn Verein is identical to being a confessed anarchist and fire-eater on general principles or on no principles at all.

Show by your actions, by your exercises to-day that your aim is to develop body and mind harmoniously; demonstrate that you have eliminated from your physical exercises all the tricks of the circus clown, just as you exclude from your mental exercises the harangues and pyrotechnical flights of the mind of the extreme radical.

And now let the best man win—try, every one of you, to be the best man, and take defeat with that consoling consciousness that you tried your best, and that more cannot be expected.

Mr. Dolge was heartily applauded during his remarks and at their close.

#### THE COMMERS.

It must be admitted that the Commers at the Turn Hall, Wednesday evening, was not managed as well as it might have been. The program was a thoroughly good one, but it was far too long, and if it had been carried out as it was prepared, without any waits between the features, at least three hours would have been occupied with it. As it was, however, there were waits, and very long ones, between all the numbers, very much to the dissatisfaction of the audience.

The Turners and their friends were there to have a good time, not to be held impatiently waiting for something to happen. When they did become impatient they set out to furnish their own amusement. They sang and shouted, laughed and cheered just as they pleased. When the managers did finally succeed in getting a number ready, there was some difficulty in restoring quiet.

Even when Mr. Alfred Dolge was delivering his address there were moments when there must have been a feeling of embarrassment because of the noise in the rear of the hall.

There was no reason for such a condition of things. Every feature on the program should have been ready on time, so that the entertainment could have proceeded with



a snap that the visitors could have relished. But, after all, one must not expect too much on an occasion when pleasure is the main pursuit of everybody connected with an affair.

One of the very best features of the entire program was the music by the Dolgeville brass band. Mr. Ben Faville, the leader, has reason to feel very proud of his organization. Mr. Henry E. Krehbiel, the distinguished musical critic, remarked that the band was the best he had ever heard in a country town or outside of the large cities.

This is a tribute that the musicians should and probably will appreciate. The band has practiced earnestly of late, and it really deserves all of the many words of praise that have been heard during the last two days.

The entire program as originally prepared was as follows:

#### COMMERS PROGRAM.

Quverture.....Dolgeville Brass Band  
Empfang, durch den 1. Sprecher des Vereins...Turner Karl Dedicke  
Bewillkommnung, durch den Bürgermeister von Dolgeville.....Mr. Alfred Dolge  
Ergo Bibamus.....Allgemeiner Gesang  
Der West New York Turnbezirk-Tableau.....Dolgeville Turnverein  
Willkomm-Gruss.....Gesang Section des Dolgeville Turnverein  
Der West New York Turnbezirk-Toast-beantwortet vom.....Buffalo Turnverein  
Bundeslied.....Allgemeiner Gesang  
Zarte Bande.....Von frueheren Activen  
Der Musikenthusiast.....Fritz Koernig  
Der Freiheit Reich.....Allgemeiner Gesang  
Der Nordamerikanischen Turnerbund-Toast-beantwortet vom.....Rochester Turnverein  
Der Kittelche.....Fritz Koernig  
Autoharp Selection, "Turnerlust".....Autoharp Club  
Im Mal.....Gesang Section des Dolgeville Turnverein  
Turnerlied.....Allgemeiner Gesang  
Das Einquartierungs Comité von '94.....Dolgeville Turnverein  
Festlied.....Allgemeiner Gesang

There were other impromptu features furnished by the audience, including some excellent singing by the Rome Turners and a very amusing imitation of a Chinese chorus by the Turners from New York city.

Mr. Henry A. Dolge, president of the Fest, presided, assisted by Messrs. Kuehn and Heinrich. Mr. Henry A. made a short address, as did also Charles Dedicke, president of the Dolgeville Turn Verein.

When Mr. Alfred Dolge was called upon to speak he was greeted with great applause. He spoke in German as follows:

TURNERS—Als Vertreter der Bürgerschaft der Metropole der Adirondacks erbitte ich Ihnen ein herzliches Willkommen.

Die Gastfreundschaft Dolgeville bedarf keines rühmens meinerseits. Einige von Ihnen waren schon unsere Gäste hier als Dolgeville nur ein unbedeutendes Dorf war, den Landkarten-Fabrikanten noch unbekannt.

Seither haben wir öfter frohe Feste gefeiert und liebe Gäste hier begrüsst, allen voran der New Yorker Liederkranz, dann unsere Freunde von Gloversville, die Arcanum Loge, Kriegs Veteranen, die Sänger von Utica, welche bei strömenden Regen auf dem Fest Platze tapfer fragten "Wer hat dich du schöner Wald, aufgebaut so hoch da droben?"

Viele waren hier, und alle waren bereit wiederzukommen. Dolgeville ist schön, Dolgeville ist gastfreundlich, und in Dolgeville wohnen lauter brave Menschen, denn selbst der beste Freund Dolgeville, die New Yorker "Staatszeitung," weiss nichts schlimmeres über uns zu sagen als dass wir aus unseren eigenen Wäldern Baumstämme stehlen.

Da Sie keine Baumstämme mitgebracht haben, können Sie ohne Sorge sein, und sich uns ruhig anvertrauen.

Wenn auch die Anregung von dem vielen Guten, was Dolgeville aufzuweisen hat, grösstentheils von seinen deutschen Einwohnern ausging, so waren doch unsere amerikanischen Mitbürger stets bereit mit allen Kräften zu helfen.

Auch diesmal hat ganz Dolgeville zum Gedeihen des Festes wacker geholfen, und so begrüsse ich Sie denn in Dolgeville mit der Hoffnung dass auch Sie, wie unsere früheren Gäste gern wieder kommen und wünsche Ihnen im Namen der Bürger von ganzem Herzen "Gut Heil" zum Gelingen Ihres Festes. Gut Heil!

(Translation.)

TURNERS—As the representative of the citizens of the Adirondack metropolis I bid you a most hearty welcome.

The hospitality of Dolgeville is so well known that it needs no words of mine to praise it. Some of you have been our guests in years past, when Dolgeville was but a hamlet, unknown even on the maps of Herkimer county.

Since then we have welcomed many friends here, among whom I would mention the New York Liederkranz, the Business Men's Club of Gloversville and Johnstown, the Royal Arcanum, the veterans of the war, and our good friends of the Utica Männerchor, who asked most courageously on the platform of the picnic ground: "Wer hat dich du schöner wald aufgebaut, so hoch da droben?" amidst a most terrific rain shower.

We have welcomed many, and every one was ever willing to come again.

Dolgeville is a beautiful town, Dolgeville is always hospitable and the citizens of Dolgeville are all good people, for even our best friend, the New York "Staats-Zeitung," knows nothing worse to say of our good people than that they go to their own forest to steal logs. Since none of you brought any logs along, you can rest with ease and need not fear any harm.

If it is true that the initiative for all that of which Dolgeville is justly proud came from its German-born citizens, it is but fair to say that our American neighbors have most willingly contributed their share. They have been at all times ready to assist us; and they have done their full share this time again to make your festival a success, and to make you feel at home amongst us.

I welcome you therefore, in the hope that you may, like others whom we have welcomed before, enjoy your visit, so that you will desire to come again, and in behalf of the citizens of Dolgeville I wish you success to your festival.

Before more than half of the programme had been finished the Turners began to leave the hall. The hour was late and they were tired after their long rides in the cars. Besides, they were anxious to obtain rest, inasmuch as many of them were compelled to rise early in the morning to take part in the great Turnfest parade.

Editor Hoffman, of Buffalo, made a profound impression by his eloquence when responding to a toast on behalf of the Buffalo Turn Verein. He is the fortunate possessor of a remarkably fine voice, and he knows how to use it. The other speakers also did well, and the very best of feeling prevailed.

Among the guests who sat around the president's table in front of the stage were Mr. and Mrs. Alfred Dolge, Mr. and Mrs. Aloys Brambach, Mr. and Mrs. Henry A. Dolge, Miss Gertrude Dolge, Henry E. Krehbiel, the celebrated lecturer and critic, to whom Mr. Alfred Dolge paid an eloquent tribute during the course of a few supplementary remarks; Mr. and Mrs. Van Cullen Jones, Mr. and Mrs. Hugo Dolge, Mr. F. W. Holls, chairman of the committee on education of the Constitutional Convention; Mr. Rudolf Cronau, correspondent of the Cologne "Gazette"; Mrs. Heynau, Miss Hattie Heynau, Miss Frieda Wolf, Miss Grace Weyeneth, John Crowley, Jr., editor of the Little Falls "Times"; Herr Ziegler, representing the "New Yorker Staats-Zeitung"; Mr. Swezey, of the New York "Morning Journal"; Mr. Weed, of the Utica "Herald"; Mr. Walter, editor of the official organ of the Turn Verein; Mr. L. Munshausen, manager of the Albany "Sonntags Journal"; Mr. E. Haiss, of the "Freie Deutsch Presse," of Troy; Mr. Ernst Knauer, editor of the "Anzeiger," of Schenectady, and representatives of the United Press and Associated Press of New York.

Karl Fink was also present and was as jolly as usual.

There was a plenty of good cheer, and the hour was very late when the last of the company had departed.

#### THURSDAY'S PARADE.

No finer procession of Turners was ever seen in Central New York than that of Thursday morning. It was a spectacle well worth going many miles to witness, not because of its numbers, for there were not more than 1,000 men and women in line, but because of its picturesqueness, the excellence of the marching, and the splendid appearance of those who took part.

Henry A. Dolge, the grand marshal, mounted on "Bob," the most spirited horse in the village, closely resembled Phil. Sheridan, the hero of Winchester, excepting that he was dressed in the gray uniform of the Turn Verein.

His aides were similarly attired, and all were superbly mounted. Every Dolgeville Turner wore a white hat, whether in the parade or looking on, and the actives wore the close fitting and comfortable gray uniform of the organization.

Alfred Dolge, clad in a white suit and wearing a white

hat, walked with President Charles Dedicke at the head of the Dolgeville section. The procession marched in the following order:

Grand Marshal, Henry A. Dolge.  
Aides, Julius Breckwoldt, Byron Gibson, K. B. Poole, T. A. Seymour, William Dolge, H. Wagner.  
Squad of Police, James Cramer, Chief.  
Nelliston Band of Fort Plain, Arthur Van Alstine, Leader.  
Carriages containing the six Maids of Honor, clad in virgin white, with red and white ribbons, the Misses Dolge, Wolf, Heyman, Spofford, Brockett and Weyeneth.  
Also carriage with Village Board.  
Rochester Turn Verein, Male and Female Sections, Robert Burger, Instructor.  
Utica Turn Verein, Otto Endres, Instructor.  
Syracuse Turn Verein, Male and Female Sections, Carl Grosse, Instructor.  
Buffalo Turn Verein, Male and Female Sections, Professor Miller, Instructor; Gustav Simon, Assistant Instructor.  
Rome Turn Verein, Karl Barnickohl, Instructor.  
Fort Plain Turn Verein, George Yope, Instructor.  
Auburn Turn Verein, Male and Female Sections, Fritz Nicke, Instructor.  
Little Falls Citizen Band, Thomas Bailey, Leader.  
New York Turners, Max Wolf, Instructor.  
Selwood Hose Company No. 3, of Fort Plain, W. D. Geesler, Captain.  
Dolgeville Drum Corps.  
Erina Chemical Fire Company, of Little Falls, Charles McLaughlin, Captain.  
Victor Adams Hose Company No. 1, of Little Falls, James Walden, Captain; H. H. Ballard, Lieutenant.  
J. D. Feeter Hose Company No. 2, of Little Falls, Robert Upright, Captain.  
Rescue Hook and Ladder Company No. 1, of Little Falls, G. J. Dale, Captain.  
Bert Adams Gun Squad, of Little Falls, Fred Ashenburt, Captain.  
Dolgeville Citizens' Band, Ben R. Faville, Leader.  
Dolgeville Turn Verein, Male and Female Sections, Paul Sixtus, Instructor.

Too much could not be said or written in praise of the female Turners. They marched like veterans, and were applauded from one end of the route to the other. They were attired in bloomer costumes of blue flannel trimmed with white braid.

Most of them were very pretty and all of them were pictures of health. Their well rounded limbs gave evidence of the beneficent results of athletic exercise. The ladies from Rochester, Syracuse, Buffalo and Auburn are a credit to those cities, if superb figures, rosy cheeks, flashing eyes and ruby lips count for anything, and they do count for a very great deal. But lovely as they all were they were no lovelier than the Dolgeville girls, who were as charming in their bloomers as only pretty and well formed girls can be.

All in all the parade was a great success, and it would have been strange indeed if there had been less applause by the thousands of spectators.

The procession formed at the Turn Hall, and passed through over the following route:

Faville avenue to Main street, to Elm, to State, to Main, to Van Buren and thence to the High Falls Park, where it was dismissed and where the throng surrounded the platform to listen to the address of welcome by Mr. Alfred Dolge.

#### THE DECORATIONS.

Dolgeville was never before so profusely and beautifully decorated as on this occasion. There is not a building in the village that is not covered to a greater or less extent with flags, evergreens and bunting.

The finest of all the decorations are at the new Turn Hall, the stage of which is a perfect bower of evergreens and roses. Incandescent lamps placed at intervals among the boughs of balsam and spruce make the stage look like a veritable glade of fairies at night. There are evergreen wreaths and festoons all around the great auditorium, and mottoes everywhere abound.

The great felt and lumber factories on Main street and the autoharp factory on Elm street are covered with flags and bunting. The score of arches, of evergreens and flags, with interwoven mottoes, are very beautiful. These arches extend all the way from the railway station to the High Falls Park. It would be impossible within the contracted available space to describe all the decorations in detail.

Some of the notable displays are made at the residence of Alfred Dolge, Guenther's Hotel, the Dolgeville and Cottage hotels, Louis Gerhardt's, E. S. Schermerhorn's, the "Herald" building, the Mang block, Lenz's Hotel, the Getman and Barney blocks and at Carl Winter's. Some of the private houses have elaborate displays worthy of mention if space permitted.

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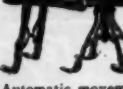
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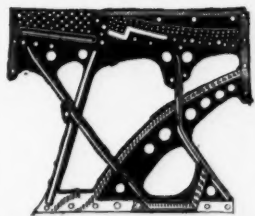
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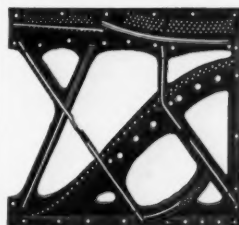


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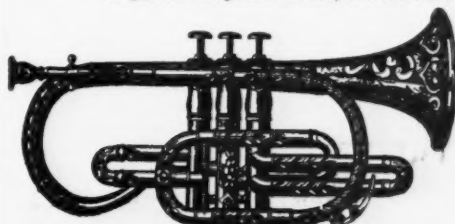
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